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MEET DOC WILLIAMS: COUNTRY MUSIC STAR, COUNTRY MUSIC LEGEND

By Barbara Kempf

[Editor's Note: Over the years, JEMFQ has attempted to document some of the aspects of country music that have not been properly treated previously. There are many areas that our coverage has completely neglected; for example, the WYVA Jamboree, one of the most important of the country music radio shows. There is probably no better way to introduce readers to this segment of country music history than with an account of the career of Doc Williams, for many years one of the leading figures of the Jamboree, and a highly popular entertainer especially in the Northeast. The author, Barbara "Peeper" Kempf, is the oldest daughter of Doc and Chickie Williams. After spending some time performing in her parents' show, "Peeper" obtained two degrees from the University of Pittsburgh and then spent seven years in Europe, where she taught English as a foreign language. She and her husband now live in Massachusetts, but she maintains her ties with country music by writing, producing, promoting, and occasionally performing with her family on stage.]

Doc Williams, as he was later to be known, was born Andrew John Smik, Jr., in Cleveland, Ohio, on 26 June 1914. His parents, Andrew Sr., and Susie Parobeck Smik, both migrated to the United States from Czechoslovakia -- his father at the age of twenty in about 1906, his mother at the age of twelve a few years later. The two later met and married, settling in the West Richfield, Ohio, area near Cleveland. When Andrew Jr. was still a baby the family moved to Kittanning, Pennsylvania, where his father ran a barber shop and his mother, a grocery store. Five children were born into the family: Andrew Jr., Cy (Milo), John, Helen, and Bobby who died very young in an accident. Young Andrew, as a child, learned to play the C cornet from his father, whom he often observed playing cornet by note from the family hymn book. His father also played Hungarian and gypsy music on the fiddle, which he taught himself to play after he came to this country. Andrew Sr. enjoyed playing gypsy music on the fiddle, but also learned, from recordings and radio, to play American country tunes on the instrument. Doc says his style may have been influenced somewhat later by his early exposure to such European music.

Doc and his brother Cy, who together formed a country duet later, learned to play the violin from their father, who passed his inborn love of music on to his children. Doc has one sister and two brothers, now, as his youngest brother was lost in an accident. Doc's parents were always active, gregarious people with a zest for life, a trait that Doc inherited, as his stage performance demonstrates. Doc's father is still actively taking care of his garden at the age of 83 in West Richfield. His mother passed away in July of 1970.

When Doc was two years old, his family moved to a rural country area near Kittanning, Pennsylvania. As a result, he grew up in a country background of mud roads, coal oil lamps, old-fashioned kitchen stoves, and country music. His first country music heroes were Jack and Jerry Foy of KDKA, Pittsburgh, whom he used to listen to daily in around 1927 on a crystal set he built. Another early hero was Montana Slim -- Wilf Carter to the Canadians. As a teenager, Doc was also exposed to the records of Jimmie Rodgers and the music of such people as Uncle Dave Macon and The Carter Family on WSM in Nashville, Tennessee. This exposure to country music over the air, together with his father's musical background helped Doc later to develop a style all his own.

Doc had to quit high school to work in the coal mines along side his father in order to support the family. After three years of work in the mines, he decided to try his hand at forming a country music band of his own to work dances in the area. He had bought his first guitar for \$3.00 in Kittanning, and had taught himself to play the guitar from country music song books by looking at the chord symbols above the music. So at age seventeen, along with Brother Cy, then fifteen, he formed his first band consisting of Cy Williams on the fiddle, Doc on guitar and harmonica on a neck holder, and Dale Kuhn on banjo. It was in about 1932 when they started to play for dances in the Kittanning, Pennsylvania area. Doc sang contemporary songs of the time: "Red River Valley," "Birmingham Jail," "Prisoner's Dream," and "I Just Have to Get My Baby Out of Jail," songs that he still sings. Brother Cy often teamed up on duets. This duet was to last about twenty years. Cy has now retired from

music and works as a postoffice employee in Wheeling, West Virginia. Doc's first professional guitar was bought for him by his grandmother in Cleveland, Ohio -- an O-45 Martin, priced at about \$45.00 then, probably worth about \$1500 today. So Doc and his band played for square dances around Kittanning, for a couple of years gathering experience for what was to come.

From Kittanning Doc went to Cleveland, where he started playing in local "beer garden" clubs with Joe Stoetzer, whom Doc met quite by accident as they were living on the same street in Cleveland. Joe played a kazoo with a horn attached, and Doc, guitar and harmonica, and they sang. The duet was called the Mississippi Clowns. It was of no importance that Doc had never been to Mississippi. Through an audition Doc and Joe started broadcasting on an amateur program called "The Barn Busters," on WJAY in Cleveland in 1932. The emcee of the show was Morey Amsterdam, who was later to become a famous entertainer in his own right. The Mississippi Clowns appeared on this weekly show for six months, at which time they were offered a job with Doc McCauley and his Kansas Clodhoppers. Doc McCauley was a native West Virginian who taught Doc Williams such songs dear to Appalachia as "I Don't Love Nobody," "Don't Let Your Deal Go Down," and "Down Yonder." Doc later formed his own unit along with Brother Cy and Curley Sims on mandolin, and called it the Allegheny Ramblers.

Doc Williams stayed in Cleveland until 1935, when he had a chance to go to Pittsburgh. He took his Allegheny Ramblers to KQV in Pittsburgh and started broadcasting. Here was the real start of the Doc Williams style as we know it today, for this was the first program Doc did on his own. He called his group the Cherokee Hillbillies, borrowing from the fact that a member of his group, Curley Sims, was partly Cherokee Indian. In 1936 they were offered a contract with Miss Billie Walker and her Texas Longhorns, also broadcasting at the same station. They accepted, and along with Big Slim the Lone Cowboy, also a member of the Texas Longhorns, Doc's group worked an entire season of personal appearances with Miss Billie Walker, until she left to work at WWL in New Orleans. Early in 1937 Doc then started broadcasting with his own group again on the three station network of KQV-WJAS in Pittsburgh and WHJB in Greensburg, Pennsylvania. He started calling his group The Border Riders at this time, the name he still uses today.

Doc Williams established many originals during this period -- not only his style on the guitar but his singing style. When Doc Williams sings, there is no mistaking who it is. Today, when many country singers sound alike, this originality in style is welcomed and applauded by Doc's many fans. Doc Williams also published the first original by-ear system of learning to

play the guitar back in 1942, containing pictures of finger positions, and later was one of the first to include a self-teacher record with his instruction course. Probably Doc Williams' course has helped teach more people to play the guitar than any other in existence today.

It was through a suggestion of Miss Billie Walker that Doc Williams got his professional stage name. She suggested he use the name "Williams" when she left for Louisiana, and as he had been using the name "Doc" professionally, he just put the two together. The first letter he got requesting a personal appearance as a result of the broadcasts in Pittsburgh was addressed to "Buck Williams" and it came from his future wife, Chickie. It is just that she thought that was what they were saying over the air when they announced Doc Williams. The name "Doc" really got off the ground during his first year at KQV. The boys in his group started calling him "Doc," borrowing the name from his father, who had gotten the same nickname, as he was always preaching good health habits. His dad has always been an avid believer in good health habits and dietary supplementation all his life, as has Doc. Those who accompany Doc Williams on some of his road tours are amazed at his boundless energy, which he attributes to good diet and exercise.

In May 1937, Doc Williams and the Border Riders, now consisting of "Sunflower" -- female vocalist, "Rawhide" -- comedian, Curley Sims and Brother Cy came to WWVA in Wheeling, West Virginia. This was through the help of country music entertainer, Joe Ray, who helped Doc get an audition with Walter Patterson, then Program Director for WWVA. Doc was at that time on the air on KQV for the ABC Washing Machine Company, so Joe Ray took over Doc's program on KQV, and Doc came to WWVA, 5,000 watts at the time. (WWVA increased its power to 50,000 watts in 1941.) Doc is the first to admit he was a greenhorn at the time and had a lot to learn in his profession. At WWVA, Doc's career really got a boost. He was exposed to many other professional country music performers of the time, referred to then as "hillbillies." During Doc's first ten years at WWVA, he was to work with such top talents as: Shug Fisher ("Shorty" of the Beverly Hillbillies on TV), Grandpa Jones, Bill Monroe, Cowboy Copas, Hank Snow, Hawkshaw Hawkins, Don Reno and Red Smiley, Billy Grammer, and many others all regular members of the WWVA Jamboree at one time. Later in 1937, Big Slim, the Lone Cowboy, replaced Rawhide in the Border Riders, and in 1938 Doc and the group won the Loving Cup at WWVA as the most popular act of the year, having received 15,892 letters in the mail.

In 1939, a significant event occurred in the life of Doc Williams -- on October 9, he married Chickie Williams, who was also to become a top star in country music, primarily

At right: Doc Williams' first professional job was with the Kansas Clodhoppers--Joe Stoetzer, mandolin; Doc McCaulley, fiddle; and Andy (as Doc was then called), guitar/harmonica. (WJAY, Cleveland, 1934)

Below: The Allegheny Ramblers was renamed The Cherokee Hillbillies when they moved from WJAY to KQV, Pittsburgh, in 1935. Rear row, left to right--Curley Sims, mandolin; Cy Williams, fiddle; Doc Williams, guitar. Front row--Big Slim the Lone Cowboy (Harry McAuliff), guitar; Miss Billie Walker.



due to her hit recording, the original "Beyond The Sunset," with the reading "Should You Go First and I Remain."

Chickie was born Jesse Wanda Crupe near Bethany, West Virginia, on 13 February 1919. Her father, Fred Crupe, was a very popular Country Music band leader in the tri-state area of the northern panhandle of West Virginia; he died when Chickie was very young. He played fiddle in a band that performed for local dances and socials, usually on weekends. After her father died, Chickie lived with various relatives, due to the financial burden the family was carrying, and was graduated from Washington High School in Washington, Pennsylvania. While she was still a student there, Doc's band made its first personal appearance, at the Reawood Dance Hall near Washington, and it was there that Chickie and Doc first met.

It was because of Chickie that the Williamses first got into the recording business. Early in their marriage, she read the poem, "Should You Go First and I Remain" in a book of poems, and thought that it expressed her feelings toward Doc very well. To surprise him, she had the Newcomer Twins, Maxine and Eileen (then members of WWVA's Jamboree), help her make a home recording -- she recited the poem while they sang background. Doc thought the recording was a great idea, and encouraged her to continue working on it. She eventually decided to recite the reading to the accompaniment of the hymn, "Beyond the Sunset," which Doc's secretary, Jean Miller, had once showed her in a hymnbook. The song and reading was performed over WWVA, and got a tremendous response from listeners, upon which Doc decided to record Chickie. This was the Williamses first venture at making phonograph records (see Discography). Doc bought the rights to the poem from its author, the late Rosey Rosewell (former Pittsburgh Pirates announcer). The recording was issued on the Wheeling Recording Company label, and the response from radio stations was overwhelming. Doc then tried to get one of the major recording companies interested, but they felt that hymns were not commercial enough. Doc eventually leased the master to Dave Miller of Philadelphia, who distributed it for the Wheeling label. The song reached the Number 3 position on Billboard's charts, and was later covered by such artists as Elton Britt, Rosalie Allen, the Three Suns, Luke the Drifter, Red Foley, Ernest Tubb, Jo Stafford, Buddy Starcher, Gordon MacRae, Stubby and the Buckaneers, and many others. After all these years, the song is still Chickie's most-requested number, and she usually performs it on her shows.

Doc's early efforts at recording were conducted under less than ideal conditions. Because Wheeling was not a recording center, Doc went to Cleveland for his first recordings. Doc says he has often wished that multiple track machines had

been available on those early Wheeling Recording sessions in Cleveland. It is significant that Marion Martin, who helped produce the original Doc Williams sound with his accordion, is again, today, with the Doc Williams Show. Doc feels Marion is the key to his early sound, and credits much of the success of the early recordings to Marion's back-up work.

"One of the problems in recording in the various studios," Doc says, "was the fact that you couldn't follow the original recording work in the studios down to the finished product -- the actual record itself. As a result, many potentially excellent records in the studios were ultimately dropped from the catalog because of poor quality in the recording, such as loss of presence or bass, and other deficiencies."

Nevertheless, Doc says he would have loved to make a lot more records, but because of the demand on his time due to extensive touring throughout the Northeastern U.S. and Eastern Canada to Newfoundland, he has been unable to. He still intends to tap his vast repertoire of unrecorded material, collected over his many years as performer, for future recordings.

Doc recalls some of the difficulties that performers on the WWVA Jamboree had in the early days. "For many years (in the late 1930s and 1940s), the musicians union would not permit Jamboree artists to join the union. They were not considered musicians unless they could read music. A staff band was employed by the Jamboree, composed of union musicians, that played in the orchestra pit. Major record companies were not encouraged to record Jamboree artists. This was a part of management policy. And the performers themselves, in general, were quite happy with the way things were -- crowds were big and business was good. Why rock the boat, seemed to be the general attitude." As a result, many fine performers, like the late Big Slim, the Lone Cowboy (Harry McAuliffe), Hugh Cross, Shug Fisher, Cowboy Loye, and Just Plain John were never active recording artists. These artists were Doc's idols: "Their musical arrangements were flawless, bright, and original. The shows we presented live at that time would be a bright spot on any radio station today. The human and personal touch we projected was the ingredient that made the listening audience a part of our everyday lives. We were part of the family. We shared their sorrows, disappointments, and happiness. This is something many New York City music people never did understand; only a few, like Ralph Peer of Peer International, and M. M. Cole in Chicago, did. CBS also recognized the strange pulling power of the "hillbilly" music when they presented Wilf Carter (Montana Slim) from New York."

"I was forced, then, to record under less than ideal conditions. In the discography,



Above: The Original Border Riders. With this group, Doc started broadcasting over WWVA in 1937. Front, left to right--Curley Sims, mandolin; Cy Williams, fiddle; rear, left to right--Froggy Cortez, bass and comedian; Sunflower, vocalist; Doc Williams.

Below: The group that made Doc's first recordings. Left to right--Hiram Hayseed (Godwin), Marion Martin, Cy Williams, Doc Williams, Chickie Williams. At the WWVA transmitters, 1947. Cy retired in 1956 after being with the show for over 20 years. Godwin died in 1959 at the age of 69, having worked continuously with the show since 1945. In the early 1930s he had been with Otto Gray's Oklahoma Cowboys. Martin worked intermittently with Doc since 1943, finally retiring in 1965.



where you see "Doc Williams Studio," this was actually a studio temporarily set-up in my own residence. The James M. Black Studio was in the back room of the James M. Black & Sons Radio, Repair, and Record Shop. Mr. Black was an outstanding technician and built his own recording machine comparable to any on the market at that time (1949)."

During the early 1940s, three daughters were born to Doc and Chickie: Barbara Diane - - "Peepie" (1940), Madeline Dawn - - "Poochie" (1943), and Karen Dolores - - "Punkin'" (1944). Karen, known professionally as Karen McKenzie, is a rising star in the field of country music. Also, during this period of five years, Doc, due to the war-time rationing of gas and tires (which had hindered his traveling on the road) started operating an airport of his own in order to make a living. This was from 1940 to 1942, at which time his partner in the airport left to go into the Service, so Doc closed the airport. Doc then went back to what he loved best - - country music. However, his career was again called to a halt when he went into the Service in 1945.

After the war, Doc returned to WWVA, and opened his own Country Music park, "Musselman's Grove," near Altoona, Pennsylvania in 1947. There he operated one of the most successful parks in country music from 1947 to 1950. Every Sunday, famous stars at that time appeared on the shows: Jimmy Wakely, Lulu Belle and Scotty, Hank Snow, Tex Ritter, Johnny Mack Brown, Big Slim the Lone Cowboy, Ernest Tubb, Bill Monroe and Roy Acuff, were but a few.

Because of his broadcasts on the WWVA Jamboree, Doc's name by this time had become a household word in the Northeast, so in 1950, he started his now-famous tours. The first tour took him 1200 miles from home to Aroostook County, Maine. During this tour, so many people came to see the performance, that two shows had to be scheduled each night. Later tours took him to New Brunswick, Nova Scotia, Prince Edward Island and Newfoundland in Canada. Everywhere the story was the same, as radio during the 1950s was a top source of entertainment and Doc's fans all over had come to love his by-then-recorded hits of "My Old Brown Coat and

Me," "Mary of the Wild Moor," "Silver Bell," and "Roses are Blooming" from hearing them over the air.

During the 1950s and thereafter, Doc recorded many LPs - - "Collectors Series No. 1," "Collector's Series No. 2" and "We've Come a Long Way Together" were his first recordings. Then came "25th Anniversary Album," "Favorites Old and New," "Wheeling Back to Wheeling," "Daddy's Little Angel," and more recent albums. He also recorded, with Chickie, the album entitled "Together," and "The Three of Us" with Chickie and daughter, Karen McKenzie, plus an album of sacred songs entitled "Doc Williams Family Sacred Album," including the entire Doc Williams Family.

These albums and personal appearances over a span of 35 years have made for the Williams Family one of the most loyal followings of any country music star today. To Doc Williams' loyal following, he is one of country music's greats, and to everyone with whom he deals professionally, he is country music's "Good-Will Ambassador."

Things have changed in the three decades since Doc first started entertaining professionally, but Doc still loves his work. "Back in 1934 when I entered the profession all you needed was a guitar, an old but dependable automobile, three or four musicians, a spot on radio to announce you were available for personal appearances and you were on your way. As the business got more complicated scores and scores of my fellow performers dropped out of the business and took steady jobs to support growing families. I'm glad I stuck with it. It's been worth the struggle. The excitement of receiving 8,647 letters from one TV program on one station at 4:00 PM in the afternoon. The 7,601 paid customers to an appearance in a picnic grove miles from nowhere. The SRO crowds, the flops on thousands of personal appearances. The glow of success and pride in promoting a hit record after most of the major companies turned it down. (Beyond the Sunset) Recorded by wife, Chickie Williams. The satisfaction of knowing you have a hard core of loyal fans who buy any and all recordings you make. This has made it all worth while."

[Editor's note: Many of the LPs mentioned in this article and in the discography following are still available from Wheeling Recording Co., Box 902, Wheeling, W. Va., 26003.]



A PRELIMINARY DOC & CHICKIE WILLIAMS DISCOGRAPHY

The following discography attempts to cover all recordings by Doc and/or Chickie Williams through 1972. All recordings were made for the Wheeling Recording Company, owned by Doc Williams, and all releases in the United States were on the Wheeling label; in the column of releases, the prefix DW signifies single record; these were 78 rpm through DW 1022 and 45 rpm thereafter. Some of the first 22 releases were also issued on 45 rpm; these numbers are underlined in the discography. DP and LP signify, respectively, EP and LP recording. Many of the selections were issued in Canada, as well, although the references to such releases may not be complete here. The companies are abbreviated as follows: Qu = Quality; Bi = Birchmont (a Quality subsidiary); Pi = Pioneer; Be = Beaver. The principal artists on each number are designated in the second column, abbreviated DW (Doc Williams), CW (Chickie Williams), CyW (Cy Williams), DWBR (Doc Williams' Border Riders); PPPW (Peeper, Poochie, and Punkin Williams), PpRW (Peeper Williams); KMCK (Karen McKenzie), DW Fam (Doc Williams Family). Almost all of the information was provided by Barbara Kempf; release numbers on Canadian labels were provided by Bill Legere.

December 1947. Cleveland Recording Studio, Cleveland.

Beyond the Sunset	CW	DW 1001, Pi 5012, Qu 1066, Be 3002
Bright Red Horizon	CW	DW 1001, Pi 5001, Qu 1066, Be 3002
Silver Bell	DW w/CyW	DW <u>1002</u> , Pi 5002, Qu 1053, Be 3012; LP 1542
Willy Roy	DW w/CyW	DW <u>1002</u> , Pi 5002, Qu 1065, Be 3005
Merry Maiden Polka	DW	DW <u>1003</u> , Pi 5012, Qu 1065, Be 3012; LP 1542
Broken Memories	DW w/CyW	DW 1003, Pi 5001, Qu 1085, Be 3005; LP 9001

1949. Cleveland Recording Studio, Cleveland.

My Old Brown Coat and Me	DW	DW 1008, Qu 1054; LP 1542
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1949. James M. Black Studio, Wheeling.

Red Wing	DW w/CW&CyW	DW 1008, Qu 1170; LP 1542
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1950. Cleveland Recording Studio.

(Please) Whisper Through the Stars (with reading, "Heavenly Father Up Above, Take Care of the One I Love")	CW	DW <u>1005</u> , Qu 1128
We'd Better Say Goodbye	CW	DW <u>1005</u>
Snow Deer	DW w/CyW	DW <u>1006</u> , Qu 1085; LP 9001
Roses Are Blooming	DW w/CyW	DW <u>1006</u> , Qu 1055; LP 1542

25 & 26 Nov 1951. Cleveland Recording Studio.

This Little Rosary	CW	DW 1004, Qu 1128
Sweet Hour of Prayer	CW	DW 1004
Polka Girl	DW	DW 1009, Qu 1053
Firefly Waltz	DW w/CW	DW 1009, Qu 1064; LP 9001
The Man In The Moon	DW	DW 1010, Qu 1388; LP 1542
Little Blossom	DW	DW 1010, Qu 1170
Rainbow	DW w/CyW	DW <u>1011</u> , Qu 1054
Mary of the Wild Moor	DW	DW <u>1011</u> , Qu 1055; LP 1542

22 & 23 July 1952. King Recording Studio, Cincinnati.

God Bless and Keep You Tonight	CW	DW 1012, Qu 1091
Whippoorwill Valley	CW	DW 1012, Qu 1091
Glorious Home	DW w/CyW	DW 1013, Qu 1101; LP 6161
My Sinner Friend	DW w/CyW	DW 1013, Qu 1101; LP 6161
Wheeling Back to Wheeling, W. Va.	DW	DW 1014, Qu 1083
Three Wishes	DW	DW 1014, Qu 1083
Fetchin' Gretchen Home	DW	DW 1015, Qu 1109; LP 6161
Why Should I Cry	DW w/CyW	DW 1015, Qu 1109; LP 6161

22 Sept. 1952. Black Studio, Wheeling.

I Love You Little Darling	DW w/CyW	DW 1016, Qu 1228; LP 9001
Prisoner At The Bar	DW	DW 1016, Qu 1228
One Heart, One Life	DW & CW	DW 1017, LP 9001
There's A Mother Always Waiting	DW	DW 1017, LP 6161

29 Dec 1952. Black Studio, Wheeling.

Two Little Orphans	DW	DW 1025, Qu 1400; LP 1542
I'm Watching the Train Passing By	DW & CyW	DW 1018, Qu 1298
I'm Seeking A Harbor	DW	DW 1018, Qu 1298; LP 1542
The Heaven Express	DW w/CyW	LP 1542

21 & 22 Oct 1954. James Black Studio, Wheeling.

Storm (Two Old Pals) (Narration)	CW	DW 1019
Wintertime in Maine	CW	DW 1019

21 Nov 1954. King Studio, Cincinnati.

My Little Ole Home in W. Virginia	DWBR	DW 1022, Qu 1314; LP 6161
Under the Double Eagle March	DWBR	DW 1022, Qu 1314; LP 6161
Silver Bells	PPPW	DW 1020 (45 rpm only)
Silent Night	PPPW	DW 1020 (45 rpm only)
My House of Broken Dreams	DW	DW 1021, Qu 1458; LP 9001
Polka Dots and Polka Dreams	DW & CW	DP 5001-1, Qu 1899; LP 5001

1955. Cleveland.

Night Wind Waltz	DW w/CW&CyW	DW 1007, Qu 1065; LP 9001
Wearry, Tired and Blue	DW w/CyW	DW 1007, LP 1542

16 June 1955. Black Studio, Wheeling.

Hannah	DW	DW 1021, Qu 1458; LP 1542
Pittsburgh Polka	DW w/CW	DW 1023, Qu 1431
Joe's In The Dough	DW	DW 1023, Qu 1431
The Cat Came Back	DW	DW 1025, Qu 1400

8 Oct 1956. RCA Studio, Nashville.

You Tiptoeed Into My Heart	DW	WH 101, LP 6161
A Troubled Mind, A Tortured Heart	DW	WH 101, LP 9001, Qu 1657
Don't Want To Work	DW	DW 1024, Qu 1657, LP 9001
I Know It's Too Late To Cry	DW	LP 6161

22 Jan 1957. WMOD Studio, Moundsville, W. Virginia.

Fiddler Joe	DW w/CyW	DW 1024, LP 9001, Qu 1612
So Used To You	DW w/CW	DW 1026, Qu 1612
Old Ladies Home (harmony overdub by DW)	DW	DW 1026, Qu 1702
There'll Come A Time	DW	Qu 170

1 Dec 1958. Black Studio, Wheeling.

End of the Trail	DW w/CW&PprW	LP 9001, Qu 1834
Peg Leg Jack	DW	LP 5001, Qu 1834
Mr. Sun Tell Mr. Moon	DW	LP 5001, Qu 1899

1959. WWVA Studios, Wheeling.

Beyond The Sunset	CW	LP 4001
Little Joe	CW	LP 4001
Where the Silvery Colorado Wends Its Way	CW	LP 4001
My Mother's Picture	CW	LP 4001
The Picture Turned Toward the Wall	CW	LP 4001
Little Rosewood Casket	CW	LP 4001
In The Baggage Coach Ahead	CW	LP 4001
Down On The Old Plantation	CW	LP 4001
Falling Leaf	CW	LP 4001

2 Aug 1960. Doc Williams' Studio, Wheeling.

Big Rock Candy Mountain	DW w/CyW	LP 5001, Bi BM 526
Nell of Narragansett Bay	DW	LP 5001, Bi BM 526
Oh My Happy Heart	DW w/CW	LP 5001; DP 5001-1, Bi BM 526
Touch of God's Hand	DW	LP 5001, Bi BM 526
Little Box of Pine	DW w/CyW	LP 5001, Bi BM 526
You Don't Love Me, But I'll Always Care	DW w/CyW	LP 5001, Bi BM 526

29 Sept. 1960. Doc Williams' Studio, Wheeling.

Last Mile of the Way	DW w/CW	LP 5001, DP 5001-1, Bi BM 526
A Petal from a Faded Rose	DW w/CW	LP 5001, DP 5001-1, Bi BM 526
Abdul Abulbul Ameer	DW	LP 5001, Bi BM 526
The Black Sheep	DW	LP 9001

Summer 1961. James M. Black Studio, Wheeling.

Green Cathedral	PPPW	DW 1027
Waltz of Tears	PPPW	DW 1027

June 1962. Starday Sound Studio, Madison, Tennessee.

Maple Sugar Sweetheart	DW	DW 1028, LP 8282
The Old Brown Coat Story	DW	DW 1028, LP 8282
Never Have I Been So All Alone	DW	DW 1030, LP 8282
I Couldn't Do Without My Baby	DW	DW 1030, LP 8282
When I'm Gone You'll Soon Forget	CW	DW 1031, LP 8282
I'm Drifting Back to Dreamland	CW	DW 1031, LP 8282

Summer 1963. Starday Studio, Madison, Tennessee.

Whippoor-Will Valley	CW	LP 8001, Bi BM 519
Little Old Locket of Gold	CW	LP 8001, Bi BM 519
I'm Tying the Leaves		LP 8001, Bi BM 519
Wintertime in Maine	CW	LP 8001, Bi BM 519
Letter Edged in Black	CW	LP 8001, Bi BM 519
May We All Meet Again	CW	LP 8001, Bi BM 519
When Your Hair Has Turned to Silver	CW	LP 8001, Bi BM 519
Gypsy's Warning	CW	LP 8001, Bi BM 519
Since My Mother's Dead and Gone	CW	LP 8001, Bi BM 519
Rocking Alone in an Old Rocking Chair	CW	LP 8001, Bi BM 519
Galway Bay	CW	LP 8001, Bi BM 519
'Neath the Old Olive Tree	CW	LP 8001, Bi BM 519

27 Jan 1964. King Studio, Cincinnati.

Why Do the Good Die Young	DW	DW 1032, LP 6161
Echo of the Northland	DW	DW 1032
West Virginia Hills Polka	DW	Not released (scheduled for DW 1033)
Goodbye Mary	DW	Not released (scheduled for DW 1033)

Summer 1965. Starday Studio, Madison, Tennessee.

Your Father is Always Home	DW&CW w/PPPW	LP 2542, Bi BM 530
Searching for His Grave	DW&CW w/PprW	LP 2542, Bi BM 530
Let Me Rest Beneath the Pines	DW&CW w/PprW	LP 2542, Bi BM 530
When the Bees Go Buzzin' Along	DW&CW w/PprW	LP 2542, Bi BM 530
Down At The Old Village Store	DW&CW w/PprW	LP 2542, Bi BM 530
Echo of the North		
(same song as DW 1032)	DW&CW w/PPPW	LP 2542, Bi BM 530

8 July 1965. Mills Studio, East Sparta, Ohio.

The Prisoner at the Bar	DW & CW	LP 2542, Bi BM 530
Broken Vows	DW & CW	LP 2542, Bi BM 530
Mary Dear	DW & CW	LP 2542, Bi BM 530
I'm Just Going Down to the Gate	DW & CW	LP 2542, Bi BM 530

9 July 1965. As above.

Willy Roy (The Crippled Boy)	DW & CW	LP 2542, Bi BM 530
I'm Watching the Train Passing By	DW & CW	LP 2542, Bi BM 530
Springtime in the Rockies	DW & CW	Not released

26 June 1965. Mills Studio, East Sparta.

Cadillac Jack	DW
I Heard A Rainbow	DW

14 Dec 1965. Starday Studio, Madison, Tennessee.

Cadillac Jack	DW	DW 1034
I Heard A Rainbow	DW	DW 1034
Taxes	DW	DW 1035, LP 6161
I'll Be Home in the Morning	DW	DW 1035, LP 7272

19 & 20 Oct 1966. RCA Studio, Toronto.

Merry Ploughboy	DW	DW 1036, LP 5151
Girl from Champlain	DW	DW 1036, LP 5151
Freedom Monkey	DW	DW 1037, LP 5151
Wildwood Flower	DW	DW 1037, LP 5151
Father Hung the Paper	DW	LP 5151
Would You Care	DW	LP 5151
What's Going to Happen to Me	DW	LP 5151
A Faded Rose, A Broken Heart	DW	LP 9292
Hills of Roane County	DW	LP 5151
Memory Lane	DW	LP 5151
Cadillac Jack	DW	LP 5151
Taxes	DW	Not released
Wheeling Back to Wheeling, W. Va.	DW	LP 5151
I Heard A Rainbow	DW w/CW	LP 5151

3 Jan 1967. Mills Studio, East Sparta, Ohio.

Trees In Your Heaven	DWFam	LP 2967, Bi BM 532
Four Stars	DWFam	LP 2967, Bi BM 532
Until That Day	DWFam	LP 2967, Bi BM 532
In The Garden	DWFam	LP 2967, Bi BM 532

At right: Left to right--Marion Martin, Chickie Williams, Doc Williams, Hiram Hayseed, and Cy Williams. In front--Slim (Martin) Carpenter. Godwin, though in the photo, did not go on the 1952 Newfoundland tour.

Below: Doc Williams' group in 1973 at WGAL TV studios. Left to right--Colin Hird, electric bass; Curt Dillie, electric guitar, dobro, fiddle, dobro; Doc; Chickie; Jim Kessler, drums; Toby Stroud, comedian, fiddler, lead singer.



4 Jan 1967. Mills Studio, East Sparta, Ohio.

Mansions Over the Hilltop	DWFam	LP 2967, Bi BM 532
Whispering Hope	DWFam	LP 2967, Bi BM 532
Jesus Saviour Pilot Me	DWFam	LP 2967, Bi BM 532
Take Up Thy Cross	DWFam	LP 2967, Bi BM 532
Give Me the Roses While I Live	DWFam	LP 2967, Bi BM 532
What A Friend We Have in Jesus	DWFam	LP 2967, Bi BM 532
Be Still	DWFam	LP 2967, Bi BM 532
The Old Rugged Cross	DWFam	LP 2967, Bi BM 532

9 Sept. 1967. Starday Studio, Madison, Tennessee.

I'll Take You Home Again, Kathleen	CW	LP 2313
I Have Known	CW	LP 2313
Don't Make Me Go to Bed	CW	LP 2313
Whisper Through the Stars	CW	LP 2313
God Sent My Little Girl	CW	LP 2313
Mother	CW	LP 2313
I'm Just Driftwood on the River	CW	LP 2313
Bird with a Broken Wing	CW	LP 2313

11 Sept. 1967. Starday Studio, Madison, Tennessee.

Lullaby for Baby	CW	DW 1038, LP 2313
Northwinds	CW	DW 1038, LP 2313
Let's Pretend	CW	LP 2313
In the Blue Canadian Rockies	CW	LP 2313

22 March 1968. Columbia Studio, Nashville.

What's A Few Tears Between Friends	KMcK	DW 1039, LP 8282
What A Way to Waste My Mind	KMcK	DW 1039, LP 8282
Daydreams	KMcK	LP 8282

19 Aug 1968. Cedarwood Studio, Nashville.

Hang Up the Phone	DW	LP 7272, Qu SV 1826
Oh! Hannah! Hannah!	DW	LP 7272, Qu SV 1826
Gathering Up the Shells	DW	LP 7272, Qu SV 1826
Raymond Ole Buddy	DW	LP 7272, DW 1043, Qu SV 1826
My Old Brown Coat and Me	DW	LP 7272, Qu SV 1826
The Prisoner's Dream	DW	LP 7272, Qu SV 1826
Roses are Blooming	DW	LP 7272, DW 1043, Qu SV 1826
Mary of the Wild Moor	DW	LP 7272, Qu SV 1826
Way Down East	DW	LP 7272, Qu SV 1826
The Cat Came Back	DW	LP 7272, Qu SV 1826
The Three Wishes	DW	LP 7272, Qu SV 1826
Beyond the Sunset	CW	LP 8282, Qu SV 1826
As Long as You Love Me	CW	LP 8282, Qu SV 1826

17 Sept. 1970. Clement Studio, Nashville.

Daddy's Little Angel	DW	LP 9292, DW 1045, Qu SV 1849
A King and A Queen	DW	LP 9292, DW 1045, Qu SV 1849
Little Home in W. Virginia	DW	LP 9292, DW 1045, Qu SV 1849
San Antonio Rose	DW	LP 9292, Qu SV 1849

18 Sept. 1970. Clement Studio, Nashville.

Already Back	DW	LP 9292, Qu SV 1849
A Beautiful Picture	DW w/CW	LP 9292, Qu SV 1849
Big Man	DW	LP 9292, Qu SV 1849

26 Jan 1971. Eastern Sound, Toronto, Canada.

Yardstick Minnie Brown	DW	LP 9292, Qu SV 1849
My Canada	DW	LP 9292, Qu SV 1849
City I Want to Go Home	DW	LP 9292, Qu SV 1849
Betty Zane	DW	

30 Dec 1971. Jamboree Recording Studio, Wheeling.

Truck Driver's Blues	DW	LP 1010, Qu SV 1873
Blue Ridge Mountain Home	DW	LP 1010, Qu SV 1873
With Tears in My Eyes	DW	LP 1010, Qu SV 1873
When the Moon Shines on the Mississippi Valley	DW	LP 1010, Qu SV 1873
The Funniest Thing	DW	LP 1010, Qu SV 1873
If You Can't Say Something Good About Someone	DW	LP 1010, Qu SV 1873
Have I Stayed Away Too Long	DW	LP 1010, Qu SV 1873
The Railroad Boomer	DW	LP 1010, Qu SV 1873
Hush A By Baby	DW	LP 1010, Qu SV 1873
I'm Free From the Past	DW	LP 1010, Qu SV 1873

6 March 1972. Jamboree Recording Studio, Wheeling.

[Note: Not all titles at these sessions are by Doc or Chickie Williams, but they are included for completeness.]

Drum Solo	Spyder Webb	WLPS 1972, Qu SV 1876
He Said He Had A Friend	DW & CW	WLPS 1972, Qu SV 1876
80 Degrees in Atlanta	DW	WLPS 1972, Qu SV 1876
John and Marsha	CW & Dapper Dan Martin	WLPS 1972, Qu SV 1876
Gwen Congratulations	Trio	WLPS 1972, Qu SV 1876

7 March 1972. As above.

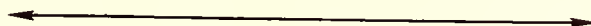
A Happy Thought	DW	WLPS 1972, Qu SV 1876
Four in the Morning	CW	WLPS 1972, Qu SV 1876
A Good Man is Hard to Find	Dan Martin	WLPS 1972, Qu SV 1876
Frankie & Johnny	Dan Martin	WLPS 1972, Qu SV 1876

8 March 1972. As above.

Whippoorwill Song	DW & CW	WLPS 1972, Qu SV 1876
Easy Lovin'	Trio	WLPS 1972, Qu SV 1876
Zeb Tourney's Gal	CW	WLPS 1972, Qu SV 1876
Where is Spring	KMcK	WLPS 1972, Qu SV 1876

14 Sept. 1972. Fred Carter, Jr., Studio, Goodlettsville, Tennessee.

Happy Days Long Ago	DW	DW 1047
He Said He Had A Friend	DW & CW	DW 1047
Please Call My Name	DW & CW	Not released



A PRELIMINARY VERNON DALHART DISCOGRAPHY. PART XIII: FEDERAL RECORDINGS

This installment of our continuing Vernon Dalhart discography will be of little interest to collectors of only country music, as it dates from the popular music phase of Dalhart's career, before he turned to making hillbilly records; nevertheless, it is included for completeness. The Federal Record Corp. was located in Albany, N.Y. The Dalhart recordings date mostly from 1923-1924, during which period the Federal masters were issued on at least two other labels in addition to the Federal label: Resona, owned by the Charles William Stores, Inc., of New York, and Silvertone, the familiar Sears label. Generally the same release number appeared on both Federal and Silvertone, and sometimes the same items appeared in a Silvertone 2000 series. The Resona release number was the same as the Federal number except that a "7" was prefixed to it (e.g., Federal 5432 = Svt 5432 = Svt 2432 = Res 75432).

In the following listing, compiled by Robert Olson, we depart from our usual format because recording dates are unknown. Federal had an unusual master numbering system: the first digit indicates the take number, while the master numbers advance serially for the different takes. Thus, 1-1234, 2-1235, and 3-1236 would be three successive takes of the same selection. Only verified Resona releases are shown; however, it is probable that most or all of the Federals were also released on parallel Resona numbers.

1-260	Songs I Used To Sing In Dixie Land			Svt 5020, Svt 2020*
2-261	" " " " " " " "		Fed 5020	
1-1228	When the Honeymoon Was Over	(1)		
2-1229	" " " " " " " "	(1)		
3-1230	" " " " " " " "			Res 75165
1-1263	Dear Old Southland	(1)		
2-1264	" " " " " " " "	(1)		
3-1265	" " " " " " " "		Fed 5170,	Svt 2170*
1-1266	When the Honeymoon Was Over		Fed 5165,	Svt 2165*
1-2103	Ten Thousand Years From Now		Fed 5316,	Svt 2316
2-2104	" " " " " " " "	(1)		
1-2177	Sittin' In a Corner			Res 75330
2-2178	" " " " " " " "	(1)		
3-2179	" " " " " " " "		Fed 5330*	Svt 2330
1-2207	The Old Folks At Home	(1)		
2-2208	" " " " " " " "		Fed 5337,	Svt 2337*
1-2257	You're In Kentucky Sure As You're Born	(1)		
2-2258	" " " " " " " "		Fed 5352	Svt 2352*
1-2308	Mickey Donohue (w/Ed Smalle)		Fed 5355	
2-2309	" " " " " " " "		Fed 5355	Svt 2355
1-2310	That Old Gang Of Mine (w/Ed Smalle)	(1)		
2-2311	" " " " " " " "		Fed 5355	Svt 2355
1-2325	Dream Daddy (voc w/Miami Beach Orch)	(2) (1)		
2-2325	" " " " " " " "		Fed 5359*	Svt 2359
?	Chili Bom Bom (voc w/Lanin's Roseland D.O.)	(2)	Fed 5363	Svt 2363
?	Barefoot Boy		Fed 5365	Svt 2365
?	Nine O'Clock Sal (w/Ed Smalle)		Fed 5366	Svt 2366
1-2386	Why Did I Kiss That Girl (voc w/J. Samuels D.O.)		Fed 5368*	Svt 2368
2-2387	" " " " " " " "			Res 75368
1-2392	It's a Man Ev'ry Time It's a Man		Fed 5375*	Svt 2375
2-2393	" " " " " " " "	(1)		
1-2455	What'll I Do		Fed 5387*	Svt 2387* Res 75387
2-2456	" " " " " " " "	(1)		

Notes

* Unknown which take was used for this label

(1) Unknown whether this take was issued on any label

(2) Name of orchestra is as shown on Silvertone label. It is unknown whether the same orchestra credit is given on the Federal label.

NEWGRASS, OLDGRASS, AND BLUEGRASS

By William Henry Koon

There is nothing new in country music performers wanting to cross over into the popular music field -- the money and the prestige both are greater. Clayton McMichen, Charlie Poole, Bob Wills, and Ray Price all are country performers who have tried and sometimes made the transition. Then there have been those such as Johnny Cash, Rodger Miller, Elvis Presley, and Waylon Jennings who have made a new audience. Although bluegrass has made many inroads (and outroads) into country music, the attempt to cross over into a pop field has been rather recent. This crossing over has included a group called "newgrassers" who are totally distinct both in repertoire and style from the practitioners of bluegrass, or oldgrass. My contention is that no such thing as pure bluegrass exists. Too often we are made to think of the classic recordings of Flatt and Scruggs while they were with Bill Monroe, or of the Stanley Brothers, or the Jimmy Martin/Lonesome Pine fiddlers or of Martin/Osborne material. However, let us look at the deviations from this classic pattern. Monroe was attempting a sound different from classic bluegrass when he hit with "Footprints In the Snow" and "Kentucky Waltz," which included a new addition -- the accordion -- and an old element -- two fingered banjo. During the 1950s, he recorded both straight country material, such as "Ya'll Come" and "Four Walls." He also did some items for the folk revival, such as "Danny Boy." This same period saw the Stanley Brothers recording "Finger Popping Time," originally done by Hank Ballard and the Midnighters.

Bluegrass still continues to interest the scholar and the layman for vastly different reasons. The serious literature of bluegrass is severely limited -- after one has read L. Mayne Smith's "An Introduction to Bluegrass," Neil V. Rosenberg's "From Sound to Style: The Emergence of Bluegrass," D.K. Wilgus' comprehensive 1965 review of country music recordings, and Robert Cantwell's "Believing in Bluegrass," one has almost exhausted the field.²

There are the fan publications -- Mule Skinner News and Bluegrass Unlimited -- as well as fan clubs and the popular press articles that seem to center on a new-found populism where the red-necks and the long-hairs get it on. Urban interest seems to go back to Mike Seeger's anthology on Folkways, "Mountain Music: Bluegrass Style" (FA 2318).

Technically, and for my definitions, bluegrass is a developed style that started with Monroe, Mac Wiseman, and the Osborne Brothers and has continued, best exemplified by Jimmy Martin today; it uses the basic bluegrass instrumentation of banjo, rhythm guitar, mandolin and/or fiddle, and bass, but perhaps with the addition of drums, electric bass, and dobro; it performs songs which are basically C&W or new Nashville, such as "Future on Ice" and "Chattanooga Dog." Currently Jim and Jesse McReynolds, the Osborne Brothers, and Lester Flatt's Nashville Grass follow this pattern of bluegrass.³

"Newgrass," as far as I know, has not been defined, although the term has been in use for several years. The first printed use of the word was on the second album by the Bluegrass Alliance. Basically, "newgrass" means a new approach both to the musical styles of bluegrass as well as to the musical content, both of which reflect current musical tastes rather than imitations of material done by other groups in the past. (The earliest recordings of Ralph and Carter Stanley and Sonny Osborne's Gateway recordings exemplify this, as well as the numerous "covers" of "Dueling Banjos.") Some older songs can be done in a rather unstandard way, however, such as the Newgrass Revival's performance of "Body and Soul" played on the slide mandolin (four-stringed National mandolin played with a bottleneck and finger picks). Although most bluegrass fans are interested only in oldgrass or bluegrass, the newgrassers take their models mostly from outside these fields. One of the musicians

most admired is Stephane Grappelly, the jazz fiddler, who deeply influenced Kenny Baker, Sam Bush, and James Bryan. Closely aligned with the fiddler is the mandolin, and the mandolinist who stands above all others is Jethro Burns, who for many years played in a comedy act with Homer Haynes, all the time developing a jazz mandolin style that builds upon the scale. The one constant element in bluegrass, the banjo, has not been neglected; the most influential newgrass banjo player is Bobby Thompson who formerly played with Jim and Jesse - of all the models, he alone comes from bluegrass. His playing is best characterized by being called "blues pentatonic." Of course, Bill (Brad) Keith, Don Lineberger, and Al Munde also give good example and exploration.

The development of newgrass is certainly less known than the linear development of bluegrass or the revivalism of oldgrass. Basically, newgrass is bluegrass instrumentation moved into a pop music field. In general, as noted above, many country musicians have tried this move. Johnnie and Jack achieved a degree of success mixing their country harmonies and the dobro and banjo with rock and roll, but they still were country. Newgrass doesn't want the country label or the bluegrass label for that matter, since as many performers know, "bluegrass" can be an artistic and commercial "kiss of death." To lead away from the standards of bluegrass came a group that was based in California, the Dillards. The Dillards were a slick group with intelligence, good instrumentation, and a fine lead singer who did not have the high pitched tenor lead so often associated with bluegrass. With their frequent appearances on the Andy Griffith television show and many places across the country, they were heard by more people than any other band during the folk revival period (1958-63). Another important group during this same period was the Country Gentlemen, although until much later they never gained national prominence because they recorded for a record company with very limited distribution and played mainly in the Washington, D.C. area, they too were experimenting with interchanges of songs and musical styles. Also worth noting is the New Deal String Band, a college band from Chapel Hill, North Carolina, the first "freak" band with long hair. The New Deal Band almost made a mockery of the traditional string-ties and white shirts of other groups with their outrageous costumes and appearances.

Newgrassers do share some common repertoire with other parts of bluegrass, but they favor the new songwriters such as John Prine, Norman Blake, and John Hartford. The newgrass repertoire is further extended by the band's having to compete in clubs with soft rock and thereby incorporating songs by Neil Diamond, Gordon Lightfoot, and Neil Young. Then too, the new bands have been caught up in the electronic revolution of sound because they

play to rock audiences used to hearing each note amplified without distortion. Consequently, electric pick-ups, such as the Barcus Berry, are used on mandolins, guitars, and banjos, while the Fender electric bass is becoming predominant. Highly sophisticated and powerful amplification equipment is used to drive the sound. To the newgrass performer, spending a thousand dollars for an instrument is totally negated by playing through minimal amplification. Conversely, greater care is going into recording with the knowledge developed by rock-and-roll console users. (The genesis of the Newgrass Revival is illustrative: they recorded their first album in a living room with a two-track home recorder. Their latest album was recorded on a sixteen track console with all the time, energy, and expertise an experienced company can provide.)

"Oldgrass" is, like "newgrass," a contemporary extension of bluegrass. Its main practitioners are Bill Monroe and Ralph Stanley and their imitators. As was pointed out, Monroe played music other than classic bluegrass during the fifties and early sixties; he played a variety of songs from the C&W and folk fields. However, when Ralph Rinzler became Monroe's manager in 1962, Monroe acquired a new lease on life. James Rooney, in Boss Men, discusses this change in Monroe's attitude in some detail. Rinzler also supervised, edited, or wrote the liner notes for all Monroe albums from "Bluegrass Instrumentals" (Decca DL 74601; Aug. 1965) through "Bill Monroe's Country Music Hall of Fame" (DL 75281). Very carefully, an image was being constructed for Monroe, and he was taking to it; that of a classicist, an artist, a godfather. At about this same time (1965), Carlton Haney began his immensely successful series of bluegrass festivals that had as one of their purposes the glorification of Monroe. Ralph Stanley, on the other hand, is not a member of the CMA's Hall of Fame and is not the booker that Monroe is and has not found his discographer-biographer as has Monroe, but he too plays oldgrass. Since his brother Carter's death in 1965, Stanley has, by means of his music and his fan club, been accepted as the genuine old-time article. His front man, Melvin Goins, used to introduce Stanley by saying something to the effect that this was good old-fashioned music. With Stanley's success with the festival goers, and most times booked with Monroe, oldgrass is now complete. Oldgrass, then, is a conscious attempt to go back in time, to write, perform, and record songs that have an old fashioned flavor to them, in the manner that bluegrass might have been played, had its development been arrested by 1949 except for minor details. It is pastoralism.

Technically contemporary bluegrass is an extension of modern C&W; however, like gospel music, it has been largely bypassed by Nashville. Of all the bluegrass bands, only Lester Flatt, Bill Monroe, Jimmy Martin, and Earl Scruggs

hold contracts with major companies. Although they disdain the bluegrass title, Jim and Jessie McReynolds and the Osbornes also record for major recording companies.

Certainly, the influence of Nashville-based C&W has become more pronounced since Mayne Smith observed in 1965 that electric instruments and the pedal steel might become a part of bluegrass. If we look at the careers and songs of Sonny and Bob Osborne, we can see some of the divergent elements strongly at work. Although relatively young, they have been playing professionally for twenty years. After their eighteenth year of playing professionally in 1971, they were voted most promising C&W vocal group of the year. They are innovative and have experimented with harmonies and in extending the sound of the banjo to incorporate the sound of the steel guitar. Sonny Osborne has added a sixth string to the banjo, a low G; the group has totally electrified, including the use of the electric bass, and they have added drums. They have played at Harrah's in Reno, fronting Merle Haggard and the Strangers as well as at the White House, where they were mistakenly referred to as "The Osmond Brothers." Their former front man, Ronnie Reno, has now moved to Merle Haggard's, "The Strangers." All of this is a far cry from the Martha White bus of Flatt and Scruggs traveling from theatre to school house. Although the Osbornes do represent to me an unclouded line of bluegrass development, to understand the roots of newgrass, we must examine and go back to the Foggy Mountain Boys and their leaders - - for they were the ones that made "newgrass."

Norm Cohen said in "Folk Music Discography" (January 1972 Western Folklore):

Thus the artist today finds himself in quite a different position from that of the hillbilly musician of the 1920s, who had less than a dozen recording companies to choose from. And accordingly, the traditional role of the record company executives, the A&R ("artist and repertoire") men, is reduced to insignificance. What one finds on record then is more a reflection of what the artist himself wants preserved, rather than what the A&R man is interested in. Such differences in marketing practices are important to the folklorist or social historian who is interested in assessing the role of the musical product in society.

Unfortunately, this just isn't true. For as we have seen, Ralph Rinzler - - although not strictly an A&R man had a tremendous effect upon the career and recordings of Bill Monroe. An even bigger influence can be seen in the career of Flatt and Scruggs from the 1960s

onward, and since it is my contention that the newgrass grew out of Flatt and Scruggs, the role of the producer is even more important.

When Flatt and Scruggs first joined Columbia, they produced about the same kind of material they were doing at Mercury - - hard driving instrumentals and sentimental and heart songs. However, with their "Salute to the Carter Family" (Columbia CL 1664) released in October of 1961, they effectively started a new pattern with a repertoire based upon the then-raging folk revival. Although they were not the first group to play for an urban or collegiate audience, F&S quickly started exploiting the new market for their talent and recordings with personal appearances and new material. They had maintained their popularity over many years by a strenuous personal appearance schedule and with a constant sponsor for their tv and radio shows, the Martha White Flour Company. Other groups too tried to get in on the folk song and hootenanny craze including Monroe (who appeared on the tv show "Hootenanny," the Osbornes, who recorded the "Cuckoo Bird," and Mac Wiseman, who added the minor part in "Jimmie Brown, The News Boy." Many performers did not know what to do with their new-found audiences. Bill Monroe explained at the American Folk Festival in 1963, "We don't do anything different than we do on records. All the numbers are three minutes long." Flatt and Scruggs, however, used different musical and comedy material before country and urban audiences. The folk song revival was short lived, and the bands and performers who had tasted a new audience wanted more. However, Flatt and Scruggs had prepared themselves by being the first group to adopt songs from other fields - - that is, consciously learned material that seemed "folkish," from the revival itself. Two other things were happening: the former folk performers were beginning to write their own material, and a new musical form was coming about - - "folk-rock," basically folk revival material but performed with electric instruments. This preceded the hard- and acid-rock of the later sixties. Folk rock was best exemplified by The Byrds. Many of the songs from this period were to be adapted by the current bluegrass and newgrass bands.

Don Law was their producer when Flatt and Scruggs attracted the most attention that ever had been directed toward a bluegrass song and group: their 1962 recording of "The Ballad of Jed Clampett" made number one on Billboard's Top 100. Two years later they followed with a semi-hit of "Petti-Coat Junction." Strangely, "Foggy Mountain Breakdown" did not even reach the country charts and made little impact on the popular music top 100.⁴ Between 1962 and 1966, they were guided by Law into "Memphis," "Detroit City," and Woddy Guthrie's "This Land Is Your Land." They had also extended the bluegrass band structure by recording with a harmonica - - Charlie McCoy - - and giving more breaks to

dobro player Buck Graves. When Bob Jones began producing Flatt and Scruggs, he found a tired band that did not appeal to the new "sophisticated" bluegrass audiences as such, although they were just as popular as ever with "their" audiences, both the old country and the new urban group. Johnson directed them toward folk-rock and away from folk-based materials. Jones was at this time producing Bob Dylan and Johnny Cash. The first of these folk-rock compositions they recorded was by "Nashville Cats," John Sebastian of Loving Spoonful. The trend continued with some important new songwriters such as Buffy Sainte-Marie and Leonard Cohen represented. It should not be thought that Flatt and Scruggs were doing this type of material live in performances; they weren't. They were still doing their older material and hymns. They were not alone in doing material from basically outside of bluegrass, but they were doing more of it and releasing records to a potentially large audience. It was Flatt and Scruggs who opened up the bluegrass song list for today as exemplified in "Country Roads," "City of New Orleans," and "Paradise," by John Denver, Steve Goodman, and John Prine, respectively.

With their break-up in 1969, Flatt and Scruggs went their separate musical ways. Lester Flatt continued to play bluegrass after a rather abortive C&W album, "Flatt Out." Following three transitional albums, Earl Scruggs, with his "Live at Kansas State University" album, brought out all the elements that had been aborning while he was with Lester Flatt. Much of the music was contemporary, such as Bob Dylan's "You Ain't Going No Where." A heavy emphasis was placed on the rhythm section; drums, piano, electric bass and sometimes electric guitar. The fiddling and the dobro playing owed far more allegiance to blues or jazz than to bluegrass, and indeed the only traditional element that remained was Earl Scruggs himself playing basic banjo. Thus, Scruggs' journey from the Morris Brothers to Bill Monroe to Lester Flatt to a different music had stopped and was yet continuing.

The Earl Scruggs Review is certainly not the latest advancement of bluegrass. The Country Gentlemen, the New Tradition, the IInd Generation, and Carl Jackson, are all going in different directions. The Country Gentlemen had the song of the year in 1972 with CS&N's "Teach Your Children." They were all products of folk-rock. Some bands such as the Newgrass Revival of Louisville, Kentucky are going beyond folk-rock and playing and adapting ideas from rock music. The Revival was an offshoot of the Bluegrass Alliance, a band that took many Dillard, Doc Watson, and Country Gentlemen ideas to merge into their own idea of newgrass. They had a soft approach with their songs and a daringness about their musical numbers. The Newgrass Revival wished to be more progressive and have reworked Leon Russell's "Prince of Peace" and Vassar Clement's piece inspired by eastern music, "Lonesome Fiddle Blue." So folk-rock is not the only extension, but an extension along the way.

There are more than one bluegrass, oldgrass, and newgrass.

About the early beginnings of bluegrass, there can be no doubt; it was influenced by the early string bands and did not develop solely from Bill Monroe. Monroe himself aimed toward C&W and then moved into a newer form which we have come to call bluegrass. Flatt and Scruggs, mainly because of a new repertoire, were developing "newgrass." C&W Nashville was somewhat aware of bluegrass during the sixties and used bluegrass instrumentation for many second liners such as Jerry Inman, the Statler Brothers, and Stonewall Jackson, but Nashville has neglected bluegrass as a cult music. Therefore, here is a formula: Bluegrass = survival; Oldgrass = revival; Newgrass = experimental, toward new and larger audiences. As the recordings and personal appearances of Monroe and the Stanleys slipped from viable influences to cult figures, performers from the folk revival were writing songs and playing in a new idiom, folk-rock. This folk-rock with certain modifications has become the basis for "newgrass," a seeming non-Nashville influenced product. And this new music, newgrass, was to come about because of the A&R man's influence on Flatt and Scruggs.⁵

Footnotes

- 1 A slightly different version of this paper was read at the American Folklore Society's Annual Meeting, Nashville, Tennessee, 1973.
- 2 L. Mayne Smith, "An Introduction to Bluegrass," Journal of American Folklore 78 (July-Sept 1965), 245-256; Neil V. Rosenberg, "From Sound To Style: The Emergence of Bluegrass," JAF 80 (Apr-June 1967), 143-150; D.K. Wilgus, "Current Hillbilly Recordings; A Review Article," JAF 78 (July-Sept 1965), 267-286; Robert Cantwell, "Believing in Bluegrass," The Atlantic (March 1972), 52-60.
- 3 Examples were played (and planned) during the paper delivered at Nashville. The main examples were the following: Jimmy Martin, "Future on Ice;" Bill Monroe, "Going Up Caney;" The Newgrass Revival, "Prince of Peace."
- 4 Folklore begets folklore. It was reported to me at the Annual Meeting of the AFS that I had neglected to mention that the Country Gentlemen had a "big" hit with "Bringing May Home," John Duffy's adaption of the phantom hitch hiker. Upon checking, I found the song was on the Billboard Top 100 for four weeks and reached number 43.
- 5 I wish to thank the Newgrass Revival and Starday records for allowing me to observe the recording session of the Revival's latest album during early November, 1973.

California State University,
Fullerton

COMMERCIAL MUSIC GRAPHICS: NUMBER TWENTY-EIGHT

The July 1971 issue of *Western Folklore* dealt entirely with "commercialized folk music in general, and hillbilly folk music in particular." One article by D. K. Wilgus, "The Individual Song: 'Billy the Kid'" (pp 226-234) was a concise case study of a twentieth century traditional ballad, dependent for life on various media. Inasmuch as this whole issue of *Western Folklore* is still available as a JEMF reprint (Number 17-25), I shall not recapitulate Professor Wilgus' full account. In brief, he stated that "Billy the Kid" had been composed by Andrew Jenkins in Atlanta, 1927, and that it had begun its aural/oral life when it was recorded by Vernon Dalhart (Brunswick 100, OKeh 45102, Columbia 15135-D). Parenthetically, I can note recently that in 1973 the ballad was given a new lease in semi-rock form by Ry Cooder on his widely sold LP, *Into the Purple Valley* (Reprise MS 2052).

Here are reproduced three visual pieces that Professor Wilgus could not use in *Western Folklore*. These will enhance his 1971 case study, but, also they stand on their own as documents which reveal dramatically the birth of a song. Technically these items might well be featured in Norm Cohen's parallel series, "Commercial Music Documents." He and I follow a rough rule of thumb in division: "documents" selects not-for-publication data, and "graphics" focuses on material intended for public sight.

During December 1926, Polk C. Brockman mailed to Andrew Jenkins a Book-Of-The-Month Club announcement for Walter Noble Burns' *The Saga of Billy the Kid*. His letter, requesting a new song, and the flyer are reproduced; the former in exact size; the latter, reduced. These two items had been retained by Irene Spain Futrelle, Jenkins' stepdaughter. Her role in assisting folklorists is well known; my debt to her is indicated in *Only a Miner* (Urbana: University of Illinois Press, 1972). Mrs. Futrelle was eager to make the "Billy the Kid" material available, if only to honor Jenkins' name. I feel it especially useful for ballad scholars actually to see, whenever possible, the ephemeral data which surround a song's birth.

Although Jenkins was a prolific composer and perfectly capable of writing a narrative on any western desperado, he composed his particular "Billy the Kid" after reading the announcement for Burns' book. (Because Jenkins was almost blind the item may have been read to him.) Scholars know that folk composers, like other poets and novelists, must flesh out ballad plots with concrete facts. Jenkins, prompted by Brockman, drew a particular set of facts from Burns. There is a partial analog in this sequence to Woody Guthrie's composition of "Tom Joad" based on John Steinbeck's novel, *The Grapes of Wrath*, and its subsequent film.

The third item seen here is Mrs. Futrelle's typescript for "Billy the Kid." Obviously, Brockman's commissioning letter and the typescript song are archival documents. The Book-Of-The-Month Club flyer, by contrast, was a public advertisement, widely circulated. In no sense was it a musical item. Yet it held musical potential and this inherent quality was sensed by Brockman when he read the flyer. His usage of the word "dope" in 1926 to describe raw compositional material is unusual. Jenkins, of course, had to fashion "dope" into song and in a form that Vernon Dalhart could place in tradition.

[Editor's note: The originals of the Jenkins' "Billy the Kid" items, together with the original music Mss. of Andrew Jenkins' secular songs and much other Jenkins material, are currently deposited in the UCLA Folklore Archives and will eventually become a part of the JEMF collections.]

Archie Green
Ohio State University
Columbus



DALLAS

ATLANTA

RICHMOND

JAMES K. POLK, Inc.

181 WHITEHALL STREET

ATLANTA, GA.

P. C. BROCKMAN
SECRETARY AND
DIRECTOR OF SALES

Dec. 20, 1926.

Rev. Andrew Jenkins,
119 Neal Street,
Atlanta, Ga.

Dear Mr. Jenkins:

The attached will no doubt interest you. I have been trying to get some dope together with which to compose a song on "Billy, The Kid"

I hope you will keep the attached and study it over very carefully and within the next few days I hope to have a book on the subject of this young desperado, also some first-hand information from people out in Texas. As soon as I receive anything further I will send it on to you.

Yours very truly,

PCB:GC

The book chosen this month by the Selecting Committee
for subscribers of the Book-of-the-Month Club, Inc., is

THE SAGA OF BILLY THE KID

By WALTER NOBLE BURNS

Members of the Selecting Committee who voted were:

Henry Seidel Canby, Chairman, Heywood Broun, Dorothy Canfield, and William Allen White.

(Mr. Morley is in Europe and did not vote this month)

HOW BOOKS ARE SELECTED: Each month the new books of all publishers are submitted to the Book-of-the-Month Club. Of these the Committee, after a process of elimination, usually decides to consider between about twenty or twenty-five books each month. A copy of each one of these books is then sent to every member of the Committee. They read the books independently without discussion, and rate them in the order in which they themselves prefer them. The book that emerges, in this voting, with the highest ranking is automatically sent out as the "book-of-the-month." Other books with

high ranking are included in the Supplementary List. Any book that receives the highest ranking in this independent method of voting is clearly an outstanding book—one that few of our subscribers would care to miss reading; particularly so, when three or four of the judges rate it first in their preference, and the others second or third, out of all the books considered each month. This close approach to unanimity has, interestingly, happened with every book selected so far. Their reasons for choosing the book are outlined each month in these columns.



WALTER NOBLE BURNS
Author of "The Saga of
Billy the Kid"

ALTHOUGH more than thirty days had elapsed since its publication, this book was sent in for the first time for consideration by its publishers this month, and it was felt that it was still "new" enough not to be outlawed. It received a markedly high rating. Out of the four judges voting two of them rated it first among all the books considered; one voted for it as his second choice, and the other as his third. (Mr. Morley was in Europe and did not vote.)

The book has been very widely praised by other reviewers throughout the country. It is an exciting biography that will unquestionably have a strong appeal to people of the most diverse tastes.

The "Saga" is, as the publishers announce, "the true history of William Bonney, the famous 'Billy the Kid,' a cowboy outlaw whose youthful daring has never been equaled in our entire frontier history. He was born in a New York slum, became the leading spirit in the bloody Lincoln County, New Mexico, war, and the idol of the southwest. When he met his death at 21 years of age, he had killed 21 men, not counting Indians and Mexicans. His battles, captures, escapes, loves, duels and death are here for the first time completely, historically told."

The attitude of the judges toward the book may be summed up in this comment by one of them:

"Carlyle, when he grew old, used to say that reading had become too tame for him, he could get stimulus only out of writing. Many might paraphrase him by saying that fiction sometimes grows tame because it is fiction and only what really happened will satisfy.

Billy the Kid belonged in that upper circle of banditry where brutality, lawlessness, and self indulgence are tempered by courage, generosity and skilful adventure. He belonged in the tradition of the old border cattle lifter; he had friends, his enemies respected him, and the chase was a long one.

"We are just beginning to realize that the story of frontier America in the nineteenth century is one of the great stories of all time. It cannot be told without the lawless men, of whom Billy the Kid may stand in bad eminence with Jesse James and the Dalton brothers. His biography in this book is no dime novel, nor yet a piece of field sociology. It is told coolly, dramatically, on a basis of sound evidence, and it carries with it a vivid picture of the old Southwest, with other men and women types of the region only less striking than Billy. This book has the vivid reality of the moving pictures without the infusion of false sentiment and the inevitable hoist of the story away from life toward melodrama. It is a chronicle such as the Elizabethans wrote and read."

Another one of the Committee expressed very much the same sentiment in this comment:

"Compared with the average run of novels (and this month they are more than usually average) the 'Saga of Billy the Kid' stands out with all the dash and thrill of a first-class adventure story without the moving-picture falseness to which we generally must re-



BILLY THE KID

sign ourselves. This account of the last chapter in the age-old Aryan story of cattle-lifting and border warfare is well told; the plot moves; the characters live and die vividly. Like Sidney with the Ballad of Chevy Chase, I found my heart moved more than with a trumpet."

In the Southwest, Billy the Kid, as some of our subscribers may know, has taken on some of the aspects of a Robin Hood. There are many legends about him. His crimes today are condoned (as they were by many in his own day); today, as forty years ago, men speak of him with admiration and women extol his gallantry. Mexican girls sing to their guitars songs of "Billee the Keed"—*El Chivato*. Into this atmosphere of legend-making and romance Mr. Burns has delved most painstakingly; and while he cannot escape (and probably did not want to) himself regarding Billy as in some respects a hero, he has stripped a good deal of the sentimentality from his subject, and gives a clear-cut and vivid picture, as photographic as it can well be, of this amazing personality. In the main, unquestionably, his account of

the almost unbelievable adventures of Billy is authentic. Many of the people who took part in them still live. Mr. Burns has talked with all of them and frequently quotes them in substantiation of his narrative. He has apparently, also, studied both the records and the scene with the most minute care. The book, however, can hardly be called pure biography, for here and there vivifies it with some dialogue which must be largely fictional.

Mr. Burns is a journalist and advertising man. Most of his life has been spent as a reporter, chiefly on Chicago newspapers. As a reporter he enjoyed a reputation for accuracy and wealth of detail, and as the Chicago Tribune says, he has made good use in this book of his training and flair for investigation. The "Saga" is his second book. His first, "A Year With a Whaler," was published thirteen years ago. He had shipped as a green hand out of San Francisco for arctic whaling,—his pay a dollar a year—and this book was an account of his experience. With the "Saga," it shows the bent of his mind—toward the bizarre in truth rather than the bizarre in fiction.

BILLIE THE KID.....

1--
I'll sing you a true song of Billie the Kid
I'll sing of ~~the~~ desperate deeds that he did
Way out in New Mexico long long ago
When a man's only chance was an old forty-four.

2--
When Billie the Kid was a very young lad
Out in Silver City he went to the bad
Way out in the west with a gun in his hand
Although but twelve years old he killed his first man.

3--
Fair Mexican~~s~~ Maidens play guitars and sing
A song about Billie their boy-bandit king
How ere his young manhood had reached it's sad end
Had a notch on his pistol for twenty-one men.

4--
On the very same night when ^{over} Billie had died
He said to his friends I am not satisfied
There ^{are} twenty-one men I have put bullets through
And Sheriff Pat Garrett must make twenty-two.

5--
Now this is how Billie the Kid met his fate
The bright moon was shining the hour was late
Shot down by Pat Garrett who ~~once~~ was his friend
The young outlaw's life had now come to it's end.

6--
Down in Pecos Valley all covered with green
Out in "Hell's Half-acre" three graves can be seen
Where Tommie and Charlie and Billie now lie
Their trail of blood ended, they all had to die.

7--
There's many a young man with face fine and fair
Who starts out in life with a chance to be square
But just like poor Billie, he wanders astray
And loses his life in the very same way.

By Andrew Jenkins--1-20-27.

JOHN "KNOCKY" PARKER - A CASE STUDY OF WHITE AND BLACK MUSICAL INTERACTION

By

JOHN SOLOMON OTTO AND AUGUSTUS M. BURNS

[In March 1973, Dr. John "Knocky" Parker kindly consented to an interview in his office at the University of South Florida. Though a noted ragtime and jazz pianist, he is probably best known as a former member of the Light Crust Doughboys, one of the most renowned Western Swing bands.

During the interview, we primarily gathered information on the process of white and black musical interaction in the Southwest. Despite formal and customary segregation barriers, interchange of elements from the white and black musical traditions occurred directly through personal contacts in recreational situations (i. e., saloons, dances, fairs) as well as in residential, work, or religious contexts. In addition, interaction occurred indirectly through the media of piano rolls, recordings, and radio broadcasts.]

Early Musical Influences: Personal Contacts

John "Knocky" Parker's father was a cotton farmer at Palmer, about 30 miles from Dallas. He owned about 150 acres and took Knocky up to Dallas when he went to hire laborers. Though only four at the time, Knocky remembers playing piano at the "Lone Star Saloon" on "Deep Elm Street." Between 1922 and 1925, Parker played with Lemon Jefferson, Will Ezell, and others at the "Lone Star." Knocky would play bass on the piano while a black man played treble and they would "cross hands." He credits Lemon Jefferson with being a major influence on his piano style. "He'd play and I'd play the same thing on the piano; my piano playing is very much like a stringed instrument... Now I played then exactly the same thing I play now and they taught me this. They'd play on the guitars and I learned from this and all those other little instruments too."

Media Influences-Piano Rolls, Recordings, Radio Parker initially learned the piano from player piano rolls by J. R. Robinson, James Blythe, and others. These were QRS (Quality, Reliability, and Service) brand rolls. With piano rolls, he could play fast or slow and imitate the notes. Parker's father purchased them at Whittles Music Store when visiting Dallas. Hazel Booth, a saleswoman, saved rolls such as "Organ

Grinder Blues" by Clarence Williams and "Seattle Hunch" by "Jelly Roll" Morton for Knocky. He later purchased phonograph recordings on the Paramount and Gennett labels; "Cow Cow" Davenport and Roosevelt Sykes were two of his favorite artists. "I bought mostly blacks and I didn't get many whites but I didn't really know what they were... and I still, really don't. It never has meant anything to me... and frequently from the music you could never tell."

Though his family owned a radio, he doesn't remember any black radio programs or performers in the Southwest during the interwar years. "We got the Ft. Worth and Dallas stations, primarily WBAP and WFAA '800 on the Radio Dial'--by and large hillbilly performers."

Commercialization of Musical Talent

Although the Parkers lived in rural Texas, "Knocky" never attended any of the country dances or suppers--important outlets for the talents of black bluesmen. Rather, he regularly played at the dances in Dallas which were held "sort of downtown and close to Elm Street and easily within walking distance of the interurban." From the age of eight or nine on, he took the train from Palmer to Dallas,.... "The blacks would have me come up on the interurban and play with them on some weekends and I'd stay with them, live with them, and they taught me their mores." "I forgot how much they paid me. I was just a little green ignorant kid but I'd get \$15 or \$20 or something. It would cost me one or two dollars for the interurban and I'd stay overnight with them... They were fair, absolutely, in dividing up and I would get my cut."

The dances were held at downtown juke joints--"I remember they used the word 'juke'." "Playing with the blacks, we had no idea there was a terminal. There was no ending until 3:00 or 4:00 and we'd begin about 8:00 or 9:00!.... The standards were higher than you'd believe... everybody was doing the best he could but there was no competition because there was so much camaraderie--mutual respect." At the dances, "we played 'Jackass

Blues', 'Sitting on Top of the World', 'I Ain't Got Nobody', 'Deep Elm', and they liked for me to do 'Organ Grinder Blues' and 'Wild Flow Rag' and a Bessie Smith song, 'Black Water Blues'. Though Blind Lemon was gone by this time, the people played his style and played his songs. I know we did 'Matchbox Blues'-- Oh 'Matchbox' was very popular as was 'Two White Horses.'"

Since "all those people were trying to play the guitar like Blind Lemon... it was just easy for me to play in the keys of A and E--it was just mother's milk to play in those keys.... The violins were also tuned in A and E to play blues." Though the audiences were largely blacks, "there'd be some whites there too. I remember little old kids there. They'd get to know me and call me by my nickname. Some white girls too, strangely, would attend the Dallas dances.... Even white musicians would come and sit in, sometimes."

In contrasting the instruments used by white and black musicians, he noted that blacks "had more home-made and more worn-out instruments. Blacks used mainly guitars, fiddles, and basses... and home-made combinations of horns... and they would get extensions of the harmonic and melodic lines with this. Just weird things! They played all those instruments in such a weird manner."

The black musicians frequently tuned their guitars to the open chords of E and A and used small bottles or bottlenecks as slides. The basses were usually jerry-built affairs with washtubs and ropes. "The hands of those people playing that bass were like leather--great big callouses." Their percussion instruments included brushes and whisk brooms which they would use on "suitcases of all kinds and different sizes. They would take a suitcase to be a drum. They would use everything... even sticks on tubs or tin drums and play solos that would be astonishing! The drummers would have a whole assembly--even sinks! Yes, they used porcelain things... and pots and pans of all kinds for effect--yet brilliant."

In the 1930's, Parker played with two Western Swing bands: Blacky Simmons' Famous Blue Jackets, an unrecorded group which broadcast on KRLD; and the Light Crust Doughboys [LCDB] who recorded extensively and had a radio program on WBAP. These and other Western Swing bands reached both white and black listeners through radio broadcasts and personal appearances at fairs and tent shows. In addition, the LCDB even played at stores carrying Light Crust Flour. Thus, both personal contacts and the media fostered the cross-fertilization of black and white folk music in the Southwest. But there were other influences as well.

"Down there in the Southwest, country music and the black music came from the same roots. Now, we didn't have the New Orleans horns... but we all had guitars and we always had the Spanish influence. The Spanish motif is stronger in the Southwest and this comes over to the blacks a whole lot. The blacks played nice pretty little Spanish folk tunes but I can't remember which ones."

In 1936, Parker joined the Light Crust Doughboys, a jazz-and blues-influenced hill-billy band. "A lot of these members had been members of the 'Wanderers,' a group that made some Bluebird recordings earlier in Dallas. That was the first of the local groups there to record and they were very close to earthy jazz. We [the LCDB] did 'Footwarmer.' I think this was the only band outside New Orleans I heard do old 'Footwarmer.' We'd do all sorts of strange wild New Orleans tunes and old early black blues that nobody else ever does."

"Earl Hines was a big influence on us down there." In addition, "I played J. Russell Robinson tunes; we did 'Aggravatin' Papa' and 'Margie' and sometimes even the blacks would sing 'Memories of France' by J. R. Robinson. It's a pretty tune and never done by anybody. They'd do it the same way they'd do 'Nobody Knows You When You're Down and Out.' Ragtime influenced both hillbilly and blues performers. "Every once in a while on the Carter Family radio programs you'd hear some classic ragtime that is very close to the St. Louis black ragtime. Also, "blacks liked pretty little ragtime pieces. Now, this is as close to whites as you could ever get but they liked that very much."

Knocky also noted the importance of phonograph recordings in the spread of musical ideas. Blacks regularly purchased hill-billy records, especially those by Jimmie Rodgers, the LCDB, and Bob Wills and His Texas Playboys. "The blacks did Jimmie Rodgers things but what, I can't say: 'Blue Yodel No. 1' or something?" Also, "black people bought LCDB recordings because there was always tangible evidence of close affinities... and we did their tunes too! We did 'Gulf Coast Blues'--and 'TB Blues' [a Rodgers composition]. But then "everybody bought the LCDB records and they were extremely popular on jukeboxes."

Bob Wills' records also sold to blacks primarily because of his singing style. "He would stop and interpolate lines like 'God Bless you, my little sweetheart, I long to see you' or he would just throw out any nominative or directive address... talk, laugh, and pour out

a paean of remorse or unrequited love and this is just exactly what Robert Pete Williams is doing now." Though Bob Wills was consciously imitating the blacks he was not aping them. "He was just a country boy; well, what else had he heard?"

"Oh, we Doughboys thought those black musicians were great. Whenever we were recording in San Antonio, the radio stations would have all the bands go by. We would play little programs on the radio stations advertising the records. The radio stations would get the plugs and the announcer would speak about the records being made in San Antonio. 'Boots and His Buddies' would go by and I can't recall the name of anybody in there but some of them were very, very good. We would have jam sessions on the radio station and we'd go in there and play together. Now, this is way back: this goes back as early now as '35 or '36 which is pretty early for a mixed group down there in Texas. But we kind of understood that this was international culture."

Though regularly appearing on the LCDB radio program and going on tours sponsored by Burrus Mills, Knocky found time to play with black musicians. "T-Bone Walker and I became a little duo down there at the Gem Hotel in Ft. Worth because we were the ones who worked best together. I was playing with the Doughboys by then and going down and playing at night with T-Bone. Ft. Worth at that time didn't have too many other wild blues pianists and I fit right in."

During the interwar years, Knocky also remembers meeting "Whistlin'" Alex Moore as well as J. T. "The Howling Wolf" Smith around the recording studios. "This Howling came up there to Ft. Worth and auditioned something." In addition, he remembers hearing the names of "Texas" Alexander, Coley Jones, and the "Black Ace" Turner.

"But I'm 55 now and Lord knows, some of those names were from 51 years ago. So often it would be like this: one person comes in and sits down and we'd play and I'd never see him again."

Personal Contacts with Blacks in a Religious Context "I played many times in black churches and played in white churches as well. The black people didn't think a thing of my being there.... The congregations went to those dances in Dallas and knew me and we were well known within that small group there--the devotees of Texas Blues."

Attitudes to Black Musicians Knocky felt that the Dallas musicians were above conventional morality, and whites and blacks could work openly together playing blues. "There was not any

feeling of black or white because they accepted me as black... and they were especially wary that I would never, never do anything wrong. They hated strong drugs and yet these musicians would drink anything but I would drink only a little bit because I didn't like it at all and they knew that.... They were always very careful of me and I cannot tell you the love and respect.... This is not race now but just sort of an affinity among musicians. I was just a little old kid and they liked me. They wanted me to have what they had to offer which wasn't always very much.... They were so flattered that I could play their music."

"I know that a lot of policemen knew that I was there as this kid from Palmer, Texas playing piano with these blacks. Black and white policemen liked me and they knew that I was cared for and there was never any trouble.... They loved to listen to us and did with a great deal of praise and credit. I was never any safer in my life than down there although it was a tough spot. I didn't know how bad really."

"Sometimes, when I was little and going down there, I'd have to stay the weekend. Daddy would stay on and he'd call up some friend and go do things. I'd go to sleep in some back room that I realize now was a prostitute's room. If they had to use that room, they'd move me over somewhere else and treated me always with that loving care."

"I was their student in every essence of the word--an apprentice. I'd sit down and they saw I was doing everything and working very hard.... Now, if you can imagine this ten year old just admiring them. I would pour out my heart to them and play, play up a storm. We would just cry when we'd play because it would just be so very good, so intense and so emotional."

"The blacks taught me always a seriousness and dedication and the hardest working hours you could even imagine and the hardest keys too. This is all I know. It means nothing to me to play until I can't play anymore. That's routine--the story of my life."

"Always, in playing with other pianists... I'd want to feature them. The blacks have brought me up right. Whatever there is that is good in my personality or that projects to the students goes right on back to those blacks that taught me; absolutely, I am theirs.... That's why I got my degree to carry this on."

Yet, Knocky's experiences in the Southwest were somewhat atypical and frequently mutual antipathy existed between white and black musicians in other areas of the South. Even at the Festival of American Folklife

at Montreal in 1971, the bluegrass musicians avoided the blacks and "cut them cold." "But the early hillbillies closely identified with the black musicians and today these people who are playing hillbilly music will just scorn them. This is because the late hillbilly musicians have become in essence the downtown musicians." [He cited Bill Monroe's Blue Grass Boys as an example.] "Isn't this amazing! I couldn't believe it and there we all were.... They were looking down on those black musicians and yet I thought they were just great... and here I am right in the thick of things with Bill [Williams], Bob [Lockwood] and Robert Pete."

"The musicians from Bill Monroe's group, the older ones, had known me then because when I was there Bill Monroe's people were young and coming up. I had a little acceptance there that spread over to the newer people so they accepted me because I had been an old Doughboy in the 30's.... But basically, I see little racism in music."

University of
Florida

[Editor's note: Readers who wish to know more of Knocky Parker's career in the early days of Western Swing music are referred to "Knockin': Western Jazz Age Reviewed by Veteran Parker" in Old Time Music #11, excerpted from an interview with Tony Russell in Montreal in 1971.]

* * * * *

THE BRUNSWICK 100 SERIES (Continued)

407	MP-706	JOHN WILFAHRT'S CONCERT	Tinker Polka
	MP-707	TINA ORCHESTRA	Clarinet Polka
408	DAL-505	ORIGINAL STAMPS QUARTET	Cling to the Cross
	DAL-506	" "	The Glad Bells
409	E-30045	LESTER McFARLAND &	My Old New Hampshire Home
	E-30047	ROBERT A. GARDNER	Sunny Tennessee
410	E-32061	CHARLIE CRAVER	Then the World Began
	E-32062	" "	Oh Christofo Columbo
411	E-30194	KESSINGER BROTHERS	Don't Let the Deal Go Down
	E-30196	" "	Sopping the Gravy
412	E-32069	FRANK LUTHER &	His Old Cornet
	E-32070	CARSON ROBISON	Smoky Mountain Bill
413	E-32384	FRANK MARVIN	Living in the Mountains
	E-32385	" "	Oh For the Wild and Woolly West
414	MP-702	JOHN WILFAHRT'S CONCERT	At the Mill
	MP-703	TINA ORCHESTRA	Dudes March
415	ATL-8006	THE BRUNSWICK PLAYERS	The Shooting of Dan McGrew - Part 1
	ATL-8007	" "	" " " " " " 2
416	ATL-920	HOKE RICE & HIS HOKY	Brown Mule Slide
	JK-921	POKY BOYS	Georgia Jubilee
417	DAL-539	HONEYBOY & SASSAFRASS	Krawdad Song
	DAL-540	" "	The Lighthouse Song
418	DAL-507	ORIGINAL STAMPS QUARTET	The City of Gold
	DAL-508	" "	Thou Art My Strength
419	ATL-964	A. LEE, B. BROWN, P. MELVIN,	A Bootlegger's Joint in Atlanta - Part 1
	ATL-966	H. RICE, P. LINDSEY & JUDGE LEE	" " " " " " 2
420	C-5304	BRADLEY KINCAID	Methodist Pie
	C-5307	" "	Sourwood Mountain
421	LAE-769	THE BEVERLY HILL BILLIES	Red River Valley
	LAE-768	" "	When the Bloom Is On the Sage
422	K-8106	STOKES, MILLER, McKINNEY,	The Great Hatfield-McCoy Feud (Descriptive
	K-8111	MARTIN, WILLIAMS, BROWN	Novelty) Parts 1 & 2
423	K-8112	" "	The Great Hatfield-McCoy Feud -Part 3
	K-8113	" "	" " " " " " 4
424	E-32622	FRANK & JAMES McCRAVY	The Dollar and the Devil
	E-32623	" "	Good Lord Taking Care of the Poor Folks
425	C-2140	MACON & McGEE	Coming Round the Mountains
	E-29928	LUTHER & ROBISON	Left My Gal in the Mountains
426	K-8046	LESTER McFARLAND &	Where the Sweet Magnolias Bloom
	K-8047	ROBERT A. GARDNER	My Little Georgia Rose

427	ATL-8020	THE COLONELS	Sweet Emaline
	ATL-8021	"	Waiting for the Robert E. Lee
428	E-32805	CHARLOTTE MILLER &	Dangerous Nan McGrew
	E-32806	HINKY DINKERS	They're Hanging Old Jonesy Tomorrow
429	DAL-537	EAST TEXAS SERENADERS	McKinney Waltz
	DAL-538	" "	Before I Grew Up to Love You
430	DAL-564	MARC WILLIAMS	The Crepe Upon the Little Cabin Door
	DAL-566	" "	Cowboy Jack
431	MP-704	JOHN WILFAHRT'S CONCERT-	Laendler No. 13
	MP-705	TINA ORCHESTRA	Homecoming Waltz
432	E-21962	McFARLAND & GARDNER	Are You Tired of Me, My Darling
	E-21963	LESTER McFARLAND	You Give Me Your Love and I'll Give You Mine
433	E-2204	EWEN HAIL	Cowboy's Lament
	E-22208	"	Lavender Cowboy
434	E-22508	DeFORD BAILEY	Muscle Shoal Blues
	E-22504	" "	Up Country Blues
435	E-22506	DeFORD BAILEY	Evening Prayer Blues
	E-22511	" "	The Alcoholic Blues
436	E-22566	BUELL KAZEE	The Roving Cowboy
	E-22568	" "	The Little Mohee
437	E-26032	BUELL KAZEE	The Butcher's Boy (the Railroad Boy)
	E-26064	" "	The Wagoner's Lad (Loving Nancy)
438	E-33157	LESTER McFARLAND &	Somewhere in Old Wyoming
	E-33159	ROBERT A. GARDNER	Lazy Lou'siana Moon
439	E-33156	LESTER McFARLAND &	Dancing with Tears in My Eyes
	E-33149	ROBERT A. GARDNER	When It's Springtime in the Rockies
440	LAE-814	LEN NASH & HIS COUNTRY	Goin' Down to Town
	LAE-815	BOYS	Kelley Waltz
441	LAE-804	THE BEVERLY HILLBILLIES	My Pretty Quadroon
	LAE-805	" "	When It's Harvest Time Sweet Angeline
442	E-33295	CARSON ROBISON	Naw, I Don't Wanta Be Rich
	E-33294	" "	So I Joined the Navy
443	DAL-549	W. W. MacBETH	Red Wing
	DAL-551	"	Over the Waves
444	E-27939	FRANK & JAMES McCRAVY	No More Dying
	E-27942	" "	When I Get to the End of the Way
445	E-31683	BILL BAKER & MILLER'S	Hard Times in Arkansas
	E-31681	HINKY DINKERS	The Wild and Restless Hobo
446	E-31683	BILL BAKER & HINKY DINKERS	In the Hills of Arkansas
	E-31680	BARNEY BURNETT & " "	Little Red Caboose Behind the Train
447	DAL-509	ORIGINAL STAMPS QUARTET	He Keeps My Soul
	DAL-510	" "	I'm In the Way
448	E-33321	FRANK MARVIN	Out On an Island
	E-33322	" " "	I'm Looking for a Gal
449	E-31491	CHARLIE CRAVER	The Hobo's Spring Song
	E-31492	" " "	If I Had My Druthers
450	E-32247	FRANK LUTHER &	Oklahoma Charlie
	E-33246	CARSON ROBISON	Leave the Purty Gals Alone
451	E-33169	LESTER McFARLAND &	My Heart Belongs to the Girl Who Belongs to
		ROBERT A. GARDNER	Someone Else
	E-33228	" "	Melancholy Moon
452	E-27953	FRANK & JAMES McCRAVY	The Two Lives
	E-27963	" " "	When My Life's Work Is Ended
453	DAL-533	EAST TEXAS SERENADERS	Dream shadows
	DAL-534	" " "	Babe
454	E-33156	LESTER McFARLAND &	Dancing with Tears in My Eyes
	E-33157	ROBERT A. GARDNER	Somewhere in Old Wyoming
455	LAE-846	BEVERLY HILLBILLIES	At the End of the Lane
	LAE-847	" "	Mellow Mountain Moon
456	C-4786	ASHFORD QUARTET	Out On the Ocean
	C-4783	" "	You Can't Make a Monkey Out of Me
457	E-32929	FRANK MARVIN	Over at the Old Barn Dance
	E-32038	CHARLIE CRAVER	I've Been to the Pen and I'm Going Again
458	E-30123	KESSINGER BROTHERS	Rat Cheese Under the Hill
	E-30190	" "	Going Up Brushy Fork
459	E-30514	KANAWHA SINGERS	Climb Up, Ye Chillun, Climb
	E-30513	" "	Ella Ree (Carry Me Back to Tennessee)

CLEVE CHAFFIN: CARNIVAL MUSICIAN

By Donald Lee Nelson

[The history of recorded hillbilly music is filled with cases of musicians who made one or two records, never to return to the studio again. Such people generally made a small contribution to the history of the industry, and their roles can easily be omitted when the broad-brush picture of country music is painted. Nevertheless, it is sometimes instructive to learn something of these lesser figures; each one represents a unique combination of circumstances leading to minor encounters between small-time music makers and a newly-born entertainment medium. The information contained in this article was gained through interviews with Cleve Chaffin's cousin, Mrs. May Fuller, of Huntington, West Virginia and Mr. John McClung of Alexandria, Virginia. The author's gratitude is expressed for their time and cooperation. A future article in JEMFQ will deal with the careers of the McClung Brothers in detail.]

Cleve Chaffin was born at Hubbardstown, Wayne County, West Virginia in 1885. The hamlet, some twenty miles southwest of Huntington is located at the Kentucky border, on the eastern bank of the Big Sandy River. It might be more apt to describe the area, in terms of both geography and historical importance, by saying it was on the outskirts of "Hatfield Country." The famed clan's feud with the McCoys of Kentucky had begun at least a decade prior to Chaffin's birth, and was to continue in greater or lesser degree until his teens. Like his fellow Mountaineer, Frank Hutchison, of Logan County, Cleve Chaffin was to grow up surrounded by this heritage.

Cleve's parents, Bob and Alice (Adkins) Chaffin were not musically inclined. His father was a career soldier. Mr. and Mrs. Chaffin were divorced, eventually remarried, and were finally divorced again.

By the turn of the century the guitar had made great inroads into the mountain country.

One of its converts was young Cleve. He acquired such an instrument and found its use came easy. He, like many mountain boys of that era, also played the mouth harp.

During his early twenties he found seasonal employment with carnivals and traveling shows as an entertainer. He sang, played guitar, and was able to use the French Harp via a brace around his neck.

A great many years of Cleve's life were spent at this type of work. He would join one of the many small carnivals which miraculously appeared in the tri-state area at the advent of spring each year, meandering through the scores of tiny villages and crossroads, playing two or three times daily until fall rains and winter snows caused the cessation of such activities until the next May. This was his sole source of income, saving, as he did, enough money to carry him through the idle winter months when he would return home to stay with his father.

Although crowds flocked each year to see the carnival when it came to their town, they considered the performers and employees of such shows to be "theatrical people," an absolute declaration in rural minds of loose morals and bad character. For this reason Cleve, though he did not hide his occupation, did not openly speak of it at every opportunity. At one of the carnival stops one year, a group of his relatives, unaware of his affiliation with it, were touring the show when one small girl in the party proudly announced, "Look, there's cousin Cleve." The full reaction of the mortified relations has not survived, but of their surprise and shock there can be no doubt.

Chaffin was a personable, sportily dressed man, gregarious and outgoing. Therefore, it might be assumed that he was spotted by a recording scout for the Gennett Company while performing during the 1927 season. He and the A&R man could have made a recording date for the winter so no interruption would be made in his

road show schedule. Cleve journeyed to Richmond, Indiana, and on 16 November he recorded six songs, none of which, unfortunately, was ever released.

There is evidence that in March of 1928 he went to Chicago with two other musicians, Stevens and Bolar, to record under the name "Fruit Jar Guzzlers," for Paramount. The basis for this assertion is a Paramount test pressing given this writer by Chaffin's cousin, Mrs. May Fuller. The disc, one of Chaffin's possessions, is labelled, in pencil, "John Henry, sung by Cleve Chaffin." The master number, however, corresponds to "Steel Driving Man" by the Fruit Jar Guzzlers. The facts of this have not yet been substantiated. The month of March, however, was long before the carnivals came out of winter quarters, so the allegation is a distinct possibility.

In March of the following year, 1929, W. R. Calloway, then employed by Paramount, drove down to Beckley, West Virginia to pick up two teenage boys, John and Emry McClung, the West Virginia Snake Hunters. John McClung recalls Calloway's driving through Huntington where they took on Cleve Chaffin as an added passenger before continuing on to Chicago.

At that Paramount session at least four, and quite probably more songs were recorded under the heading "McClung Brothers and Cleve Chaffin." This was apparently the last performance of Chaffin's to go on wax. He returned to his beloved carnival life.

There is a theory among discographers, based on the proximity of Paramount matrix numbers, that Cleve Chaffin and Holiness minister and singer Leader Cleveland were one in the same person. Chaffin was not a member of the Holiness Church, and judging by the type of music he performed, this contention seems virtually impossible.

Unhappily, little is known about Chaffin's later career. Even the time of his retirement from traveling shows, though it was probably sometime in the mid-1940s, is inexact. He never married, preferring a wander's existence, with just a chance to hibernate when winter arrived.

Death came to Cleve Chaffin in a Huntington hospital on 10 December, 1959 after a long illness.

A PRELIMINARY CLEVE CHAFFIN DISCOGRAPHY

(Apart from the one session for the Starr Piano Co., details on Cleve Chaffin's recordings are rather few. Data are available only for the issued sides from the McClung Bros./Chaffin Paramount recordings; the gap in master numbers suggests that possibly other recordings were made by this group but not released. Details on the March 1928 session with the Fruit Jar Guzzlers referred to in the article above are not given here, as Chaffin's role in this session is still undetermined. Readers with additional information are urged to forward their findings to the Editor.)

Starr Piano Co., 16 November 1927, Richmond, Ind.

Cleve Chaffin, accompanied by guitar (presumably his own).

GEX 943,A	Sweet Bunch of Daisies	Rejected
GEX 944	Aged Mother	Rejected
GEX 945	The Night My Mother Died	Rejected
GEX 946	Curtain of Night	Rejected
GEX 947	<i>(John McGhee recording)</i>	
GEX 948	Wreck Of the C & O	Rejected
GEX 949	Railroad Bill	Rejected

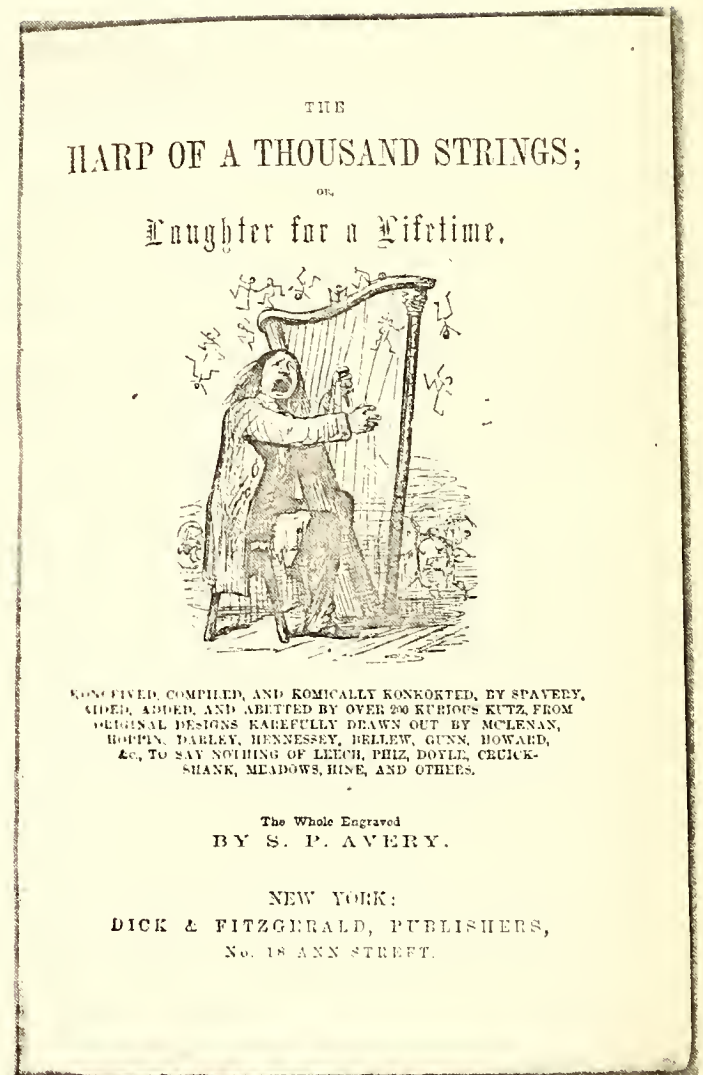
New York Recording Laboratories, ca. March 1929, Chicago, Ill.

McClung Brothers and Cleve Chaffin; instrumentation not known.

21205-2	Trail Blazers' Favorite	Paramount 3161
21206-2	Alabama Jubilee	Paramount 3161
<i>(21207 and 21208 by Leader Cleveland & Bible Class, Paramount 3160)</i>		
21209-2	Curtains of Night	Paramount 3179
21210-2	Rock House Gamblers	Paramount 3179
<i>(Note: 21203 and 21204 by Hattie McDaniels)</i>		



Upper photo: Cleve Chaffin and unidentified friend, ca. 1918.
Below: Chaffin, Dec. 1916



Above: Title page from *The Harp of a Thousand Strings* (see following article). The pages reproduced on p. 33 are from a later edition.

SOUTHWESTERN HUMOR AND OLD-TIME MUSIC: LUNSFORD'S "SPEAKING THE TRUTH"

By Charles K. Wolfe

One of the sadly neglected areas of hillbilly music research is the area of early recorded country humor. Many old-time musicians sought to emulate the success of the Skillet Licker skits by surrounding their recorded music with bits of dialogue, jokes, and occasionally even a rudimentary play. While a good deal of interest has been shown in the musical content of these records, little has been written about the nature of the comedy that surrounded the music. Its overall function seems clear enough: the comedy and dialogue were intended to render more personal what was essentially an impersonal medium, the phonograph record. But what of the content of such humor? We know that many of the skits were written to order for the specific records they appeared on. But there are some tantalizing exceptions, such as the monologues of Uncle Eck Dumford and the numerous recorded variations of patter in "The Arkansas Traveler," that suggest that at least part of this humor comes from folk, literary, vauderville, or popular culture traditions. One such exception is Columbia 15595-D, two monologues by Bascom Lamar Lunsford entitled "Speaking the Truth" and "A Stump Speech in the Tenth District."

Columbia 15595-D was recorded by Lunsford in Atlanta on 15 or 16 April 1930. "A Stump Speech in the Tenth District" is a burlesque political speech which opens and concludes with a few bars of music from some anonymous fiddle band (possibly featuring Lowe Stokes, who, according to a check of Columbia master numbers, might well have been in the studio that day). The other side, "Speaking the Truth," is a burlesque sermon delivered in Lunsford's perfect imitation of the high, whining vocal inflection favored by many traditional preachers. "Speaking the Truth" is especially interesting as an example of hillbilly humor since it seems to have a direct written antecedent in the annals of that genre of American comic writing known as Southwestern humor.

"Southwestern humor," of course, is the generic name given to the short sketches and tales of numerous amateur writers centered in the South between 1840 to about 1860. The literature was characterized by its use of dialect, by its fondness for slapstick, rough-hewn comedy, and by its generous borrowings from folklore and folk tales; it was an earthy, masculine literature which reflected the life style of the backwoods, pre-War South. It influenced Mark Twain, and is seen as a potent force in the development in realism in American fiction.

The text of Lunsford's "Speaking the Truth," as transcribed from Columbia 15595-D, is as follows:

[Transcription of Bascom Lamar Lunsford, Columbia 15595, "Speaking the Truth"]

Brethering and Sistering: I do not come before you this evening to engage in any grammar talk or collidge highfalutin, but I come to prepare a parvarse generation for the day of wrath. And my text, when ya find it, you'll find it somewhere atwixt the lids of this ol Bible, from the first chapter of second Chronicles to the last chapter of Tomothytitus; and when you find it, you'll find it in these words: "And they shall gnaw a file, and flee unto the mountains of Hepsidam, where the lion roareth and the wang-doodle mourneth for its first born."

Now, my Brethering, there's different kinds of files; there's the rat-tail file, and the hand-saw file, and the profile and the defile, but the text says, "they shall gnaw a file, and flee into the mountains of Hepsidam, whar the lion roareth and the wang-doodle mourneth."

And there's different kinds of dams; there's Amster-dam, and there's Beaver dam, and there's Rotter-dam, but the last of all, and the worst of all, my Brethering, is "I-don't-give-a-damn." But the text says, "They shall flee into the mountains of Hepsidam." Now this reminds me of the man who lived upon the north fork of Little Pine Creek in Madison County North Carolina. He had a little mill but it ground a heap o' corn, but one night the fountain of the great deep was broken up, and the windows of the heavens were opened up and the rains descended and the winds came and washed that man's mill down to kingdom come. And he went out the next morning and he told the good old wife of his bosom that he wasn't worth a damn.

Yes, the text says, "For they shall gnaw a file, and flee unto the mountains of Hepsidam, where the lion roareth and the wang-doodle mourneth for his first-born." Now this doesn't mean the howling wilderness, whar John the Hard Shell Baptist fed on locusts and wild asses, but it means the city of New Orleans, where corn is six bits a bushel one day and nary a red the next; where thieves and pickpockets go skitting about like weasels in a barn-yard; and where honest men scarcer than hen's teeth; and where niggers are as thick as black bugs in a spiled bacon ham; and where a strange woman once took up your beloved teacher and bamboozled him out of one hundred and twenty seven bucks (?) in three blinks of the eye and the twinkling of a sheep's tale; but she can't do it again.

Lunsford's text is an abridgement of a very popular printed burlesque sermon of the nineteenth century, a piece entitled "Where the Lion Roareth and the Wang-Doodle Mourneth." Modern scholars attribute the burlesque to William Penn Brannon (1825-1866), an itinerant artist and newspaper writer who specialized in creating burlesque sermons; another of Brannon's compositions, "The Harp of a Thousand Strings," is even more widely known and frequently appears even today in anthologies of traditional American humor. Apparently "Where the Lion Roareth and the Wang-Doodle Mourneth" first appeared in book form in a collection entitled The Harp of a Thousand Strings, edited by S.P. Avery (New York, 1858), where it appears without attribution of authorship.¹ The text of this early printed version reads as follows, with the sections of the text used by Lunsford underscored (opposite page).

Lunsford's text varies in several ways from Brannon's printed version. Brannon's paragraphs 4, 6, 8 and 9 are missing completely in the Lunsford version, and the order of some of the phrasing is changed in Lunsford. The Lunsford text stresses the punning on "file" and "dam" and omits the references in Brannon to specific religious denominations. Also missing in Lunsford's recording is the Brannon

frame story in which the speaker is revealed as a flatboat captain who is a part-time preacher. (The same flatboat captain appears as the speaker in other Brannon burlesque sermons.) The Lunsford text also contains different geographical references; where Brannon mentions "Ager Creek" in "Illenoy," Lunsford mentions "Little Pine Creek" in Madison County, North Carolina. According to Loyal Jones' recent article on Lunsford,² Lunsford collected ballads in Madison County and later described it as "the heart of folk music in the United States." Other differences in the texts might be attributed to a mishearing somewhere in the transmission process from Brannon to Lunsford: Brannon's "Mountains of the great deep" becomes Lunsford's "fountains of the great deep" (and admittedly Lunsford's version makes better sense); Brannon's "two hundred and twenty-seven dollars" becomes Lunsford's "one hundred and twenty-seven bucks (?)." But the remarkable thing here is not the differences, but the similarities; entire phrases and sentences from Brannon are preserved intact in the Lunsford text.

We have no way of knowing how the Brannon text of 1858 found its way to Lunsford in 1930. Lunsford may have had some sort of printed text; the retention of many verbatim sentences would seem to suggest this. Brannon's text was reprinted in numerous books of the nineteenth century, such as Watterson's Oddities of Southern Life and Character, apparently published in editions of 1883 and 1900. Furthermore, as a recent expert on Southwestern humor notes, burlesque sermons became so popular in the nineteenth century that a series called "Dow's Patented Sermons" ran regularly in the late nineteenth century newspapers,³ and this is another possible source for a printed text. On the other hand, we cannot overlook the possibility that the sermon got into some form of oral tradition; the mishearings suggested by text differences might indicate this. Another Brannon sermon, "The Harp of a Thousand Strings," was widely performed on the stage by Alf Burnett, a comedian who gained fame performing before Union troops in the Civil War.⁴ It is unclear how many other pieces of written Southwestern humor got into an oral medium, but writers like Josh Billings, Artemus Ward, Petroleum V. Nasby, and, of course, Mark Twain, toured widely in the nineteenth century reading and performing their stories and sketches. It is conceivable that some of these pieces might have gotten into rural rhetoric curricula as "recitations" and that those who learned them well might have transmitted them orally to others. Lunsford himself admitted that at "school entertainments" he would often "go and give the declamation, pick the banjo, and play the fiddle."⁵

The text of "Speaking the Truth" is by no means unique as a burlesque sermon in the South-

Where the Lion Roareth and the Wang-doodle Mourneth

MY BELOVED BRETHRING: I am a unlarnt Hard Shell Baptist preacher, of whom you've no doubt hearn afore, and I now appear here to expound the scrippers and pint out the narrow way which leads from a vain world to the streets of Jarosalem; and my tex which I shall choose for the occasion is in the leds of the Bible, somewhar between the Second Chronik-ills and the last chapter of Timothyus; an' when you find it, you'll find it in these words: "And they shall gnaw a file, and flee unto the mountains of Hepsidam, where the lion roareth and wang-doodle mourneth for his first-born."

Now, my brethering, as I have before told you, I am an onedicated man, and know nothing about grammar talk and collidge highfalutin, but I am a plane unlarnt preacher of the Gospel, what's been forcedanded and called to prepare a pervarse generasiun for the day of wrath — ah! "For they shall gnaw a file, and flee unto the mountains of Hepsidam, whar the lion roareth and the wang-doodle mourneth for his first-born" — ah!

My beloved brethering, the tex says they shall gnaw a file. It does not say they *may*, but shall. Now, there is more than one kind of file. There's the hand-saw file, the rat-tail file, the single file, the double file, and profile; but the kind spoken of here isn't one of them kind nayther, bekaws it's a figger of speech, and means going it alone and getting ukered, "for they shall gnaw a file, and flee unto the mountains of Hepsidam, whar the lion roareth and the wang-doodle mourneth for his first-born — ah!"

And now there be some here with fine close on thar backs, brass rings on thar fingers, and lard on thar har, what goes it while they're yung; and thar be others here what, as long as thar constitootions and forty-cent whiskey last, goes it blind. Thar be sisters here what, when they gets sixteen years old, cut thar tiller-ropes and goes it with a rush. But I say, my dear brethering, take care you don't find, when Gabriel blows his last trump, your hands played out, and you've got ukered — ah! "For they shall gnaw a file, and flee unto the mountains of Hepsidam, whar the lion roareth and the wang-doodle mourneth for his first-born."

Now, my brethering, "they shall flee unto the mountains of Hepsidam"; but thar's more dams than Hepsidam. Thar's Rotter-dam, Had-dam, Amster-dam, and "Don't-care-a-dam" — the last of which, my brethering, is the worst of all, and reminds me of a sirkumstans I onst knowed in the state of Illeeny. There was a man what built him a mill on the north fork of Ager Crick, and it was a good mill and ground a sight of grain; but the man what built it was a miserable sinner, and never give anything to the church; and, my dear brethering,

one night there came a dreadful storm of wind and rain, and the mountains of the great deep was broke up, and the waters rushed down and swept that man's mill-dam to kingdomb cum, and when he woke up he found that he wasn't worth a dam — ah! "For they shall gnaw a file, and flee unto the mountains of Hepsidam, whar the lion roareth and the wang-doodle mourneth for his first-born — ah!"

I hope I don't hear anybody laffin; do I?

Now, "whar the lion roareth and the wang-doodle mourneth for his first-born" — ah! This part, of my tex, my beseaching brethering, is not to be taken as it says. It don't mean the howling wilderness, whar John the Hard Shell Baptist fed on locusts and wild asses, but it means, my brethering, the city of New Y'Orleans, the mother of harlots and hard lois, whar corn is wuth six bits a bushel one day and nary a red the nex; whar niggers are as thick as black bugs in spiled bacon ham, and gamblers, thieves, and pickpockets goes skitting about the streets like weasels in a barn-yard; whar bonest men are scarcer than hen's teeth; and whar a strange woman once took in your beloved teacher, and bamboozled him out of two hundred and twenty-seven dollars in the twinkling of a sheep's-tail; but she *can't* do it again! Hallelujah — ah! "For they shall gnaw a file, and flee unto the mountains of Hepsidam, whar the lion roareth and the wang-doodle mourneth for his first-born — ah!"

My brethering, I am the captain of that flat-boat you see tied up thar, and have got aboard of her flour, bacon, taters, and as good Monongahela whiskey as ever was drunk, and am mighty apt to get a big price for them all; but what, my dear brethering, would it all be wuth if I hadn't got religion? Thar's nothing like religion, my brethering: it's better nor silver or gold gimcracks; and you can no more get to heaven without it, than a jay-bird can fly without a tail — ah! Thank the Lord! I'm an onedicated man, my brethering; but I've sarched the Scrippers from Dan to Beersheba, and found Zion right side up, and hard shell religion the best kind of religion — ah! 'Tis not like the Methodists, what speeks to get to heaven by hollerin' hell-fire; nor like the Univalsalists, that get on the broad gage and goes the hull hog — ah; nor like the Yewnited Brethering, that takes each other by the slack of thar breeches and hists themselves in; nor like the Katherliks, that buys threw tickets from their priests; but it may be likened unto a man what has to cross the river — ah! — and the ferry-boat was gone; so he tucked up his breeches and waded across — ah! "For they shall gnaw a file, and flee unto the mountains of Hepsidam, whar the lion roareth and the wang-doodle mourneth for his first-born!"

Pass the hat, Brother Flint, and let every Hard Shell Baptist shell

out.

western humor tradition. In spite of its unsophisticated poise, much of this humor utilized rather sophisticated literary devices such as punning and invention. Numerous commentators on the burlesque sermon as a type have noted that the brunt of the satire was often the semi-literate backwoods preacher who had only a superficial knowledge of the Biblical text and an inadequate grasp of simple word meaning. The manner in which Lunsford delivers his sermon may also be derived from the stage burlesque tradition; he utilizes a stylized, whining voice with an upward inflection at the end of each sentence. Constance Rourke has written of the manner in which Petroleum V. Nasby delivered his mock sermons: "Within the rough texture of his satire he was likely to keep revivalistic rhythms and the rhapsodic tone."⁶ Certainly such a description could also describe Lunsford's performance in "Speaking the Truth."

Though the main object of Lunsford's satire was probably the same as Brannon's -- the backwoods preacher -- it is possible that he was also trying to poke a little fun at the more modern phenomenon of the 1920s, the preacher as recording artist. The vast popularity of men like Rev. Gates, Rev. McGee, and Rev. Burnett on phonograph records might well have refocused attention as the preacher as a possible target for satire. Toward the end of "Speaking the Truth" Lunsford delivers his lines in a song-like chant suggestive of some of the "song-sermons" of the black preachers.⁷

Unlike many old-time musicians, Bascom Lamar Lunsford was very conscious of folk tradition *per se*; he was reasonably well educated and knew written as well as oral sources. He might have simply taken his version of "Speaking the Truth" from some printed text he knew about; or he might have actually collected it from oral tradition during his various field trips, much as he collected many of the songs he recorded for Brunswick and the Library of Congress. Whatever the source, the recording is significant because it translates into yet another medium one fragment of a long-lived American humor tradition. If this burlesque sermon was not in oral tradition before Lunsford's record, it might well have been after the record. Recent scholarship is revealing that an increasing number of hillbilly tunes have printed antecedents in nineteenth-century sheet music; it should not be too surprising, then, to discover that some hillbilly comedy can be traced to printed sources. Lunsford's own statement quoted above suggests that, at least in some cases, humorous monologues might have been considered a legitimate part of the folk performer's repertoire,

that they might have formed part of the context in which his music was heard. While such humor is poorly preserved on early records, as compared to the music, it may well have played a small but significant part in the synergistic performing tradition of old-time music.

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Footnotes

- 1 Hennig Cohen and William B. Dillingham, eds. Humor of the Old Southwest (Boston: Houghton Mifflin Company, 1964), p. 355. This anthology also reprints "Where the Lion Roareth and the Wang-Doodle Mourneth." B. A. Botkin, in his anthology, A Treasury of Southern Folklore (N.Y.: Crown, 1949), also reprints "Where the Lion Roareth," in a section devoted to preachers, sermons, and religion (p. 93-114).
- 2 Loyal Jones, "The Minstrel of the Appalachians: Bascom Lamar Lunsford at 91," JEMFQ No. 29 (Spring 1973) pp. 4-6.
- 3 John Q. Anderson, With the Bark On: Popular Humor of the Old South (Nashville: Vanderbilt University Press, 1967), p. 169.
- 4 Cohen and Dillingham, p. 355.
- 5 Loyal Jones, p. 2.
- 6 American Humor: A Study of National Character (New York: Harcourt, Brace and Company, 1931), p. 222.
- 7 Lunsford's sermon parody had, generally speaking, precedents on disc. Ralph Bingham's 1918 recording, "Brother Jones' Sermon" (Victor 18587) is a stylistically similar Biblical exegesis, as is Ed McConnell's "Elder Jackson's Sermon" (Diva 2677-G and parallel issues), although both imitate black preachers. Also noteworthy is "Brother Low Down's Sermon" (Columbia 14014-D) by the two black comedians, Eugene and Anna Hooten. A catalog of such humorous recordings would be useful.

[Editor's note: In a letter from Fred Stanley to Dr. Loyal Jones made available to us too late for inclusion in the above article, Stanley wrote that he and Bert Layne played the accompaniment for Lunsford's Stump Speech.]

THE AMERICAN FOLKLIFE PRESERVATION ACT

[During 1973, JEMF's First Vice-President, Archie Green, expended considerable effort on Capitol Hill working for the passage of a Bill for the establishment of a Folklife Center as part of the Library of Congress. The JEMF has actively supported this effort, as such an institution, devoted to the preservation of all forms of American folklore, is entirely consistent with the JEMF's stated goals. We believe our readers will be interested in this report, written at year's end by Green, summarizing the present status of efforts to secure the passage of the Bill.]

The Congressional year 1973 was unusually good for the discipline of folklore. On May 17 (First Session of the 93rd Congress) Senator James Abourezk, and a dozen co-sponsors, introduced the American Folklife Preservation Act (S. 1844) to establish a Folklife Center within the Library of Congress. Similar legislation in the previous 92nd and 91st Congress had not achieved wide support. By the First Session's end (December 22, 1973), however, S. 1844 had attracted 56 co-sponsors, representing both parties and all regions in the nation.

Parallel to action in the Senate, a number of Representatives introduced House versions of the Act during 1973. These were introduced by groups (usually 25) of co-sponsors and separately by some individual members. Before the First Session's close, 184 House members had become co-sponsors of the Act. Here are listed the eight House bills holding the great bulk of names, as well as the prime sponsors of each: Representatives Lucien Nedzi (H.R. 8770), Frank Thompson (H.R. 8781), James Harvey (H.R. 9579), Carl Perkins (H.R. 9640), John Anderson (H.R. 9849), Jake Pickle (H.R. 11188), John Ashbrook (H.R. 11395), William Dickinson (H.R. 12106).

Individual citizens can obtain copies of the American Folklife Preservation Act by writing directly to Senators or Representatives, whether or not they are co-sponsors. Address Senators at the Senate Office Building, Washington, D.C. 21510 and Representatives at the House Office Building, Washington, D.C. 20515.

The whole Act need not be summarized at this point. Its principal feature is the creation of an American Folklife Center within the Library of Congress - a Center charged with the preservation and presentation of folklife in the United States. These two complementary terms "preservation" and "presentation" are central to understanding the proposed Center's function. The first term covers collecting, archiving, documenting, and publishing (in all its manifold forms). The second term suggests a wide array of performance ranging from individual storytelling or ballad singing to the retention of traditional dance and drama within local communities, as well as the staging of new tradition-oriented festivals. No Act can catalog adequately the total range of folk expression within the United States; some strands of interest to Congress are craft skill, regional custom, local legend, popular belief, costume, soul food, jest, sacred ritual, Indian myth, immigrant dialect, gospel song, pioneer artifact, pageantry, and children's games. Fortunately, individual scholars or field workers are drawn to varied and minute aspects of culture. Obviously, the many folklorists who will work out of the Center will find particular definitions or formulas to handle their special data and resources.

It is not entirely idle for folklorists to speculate in advance on the role of the Center. Long before a bill is enacted, its legislative history is developed. Accordingly, as we talk and write about the proposed Center we establish potential guides for its action. Personally, I would stress at the start a minimum program of five key projects: A) seeking means for systematically identifying and honoring the actual carriers of traditional culture within American society; B) encouraging television stations, public and private, to prepare ethnographic films of all American folk groups; C) holding tradition-oriented folklife festivals in the 50 states;

D) extending the present-day commercial and academic practice of issuing documentary sound recordings;
 E) expanding folklore education beyond select universities to community colleges, museums, libraries, and voluntary associations.

Ideally, the Center will be staffed by professionally trained academicians and skilled technicians from many fields. No governmental agency can become stronger than the dedication of its staff. Hopefully, the Center will attract employees who accept folklife as intrinsically valuable, and not merely as raw material to be used by sophisticated creators. It is impossible in advance to legislate the morale of a new staff, but it is possible during a Bill's consideration for citizens to suggest to Congress animating standards for the future professionals who will be selected as administrators. In short, a letter to Congress not only encourages a bill's enactment, but also helps foreshadow the values and practices of the anticipated agency.

Until the Folklife Act actually threads its way through Congress, it is too early to speculate on its eventual cost. Nevertheless, the Librarian of Congress has suggested a modest budget for the Center's internal administrative cost of \$200,000 a year. This figure does not include the real cost to the nation of a full folklife program. How much would it take to produce 50 state folklife festivals, or 100 films on America's ethnic minorities? Is there any way to assess the negative cost to a nation when traditional craftsmanship is eroded? Many federal agencies (such as the Smithsonian Institution or the National Park Service) are already spending funds for folklore. An early Center task will be the compilation of a national folklife budget at dual levels -- ideal and actual. We shall have hard figures at hand when all governmental employees who deal with culture learn to accept folk expression at its own terms.

The American Folklife Preservation Act assumes a cooperative relationship between the existing federal cultural agencies, old and new. We shall "live" at the Library of Congress. Hopefully, we shall work closely with the Smithsonian Institution, the museum with a century of experience gathering folklore and disseminating folkloric knowledge. It is too early to predict our precise relationship with the present-day grant-giving agencies, the National Endowment for the Humanities and the National Endowment for the Arts. It distresses me to report that, during 1973, the Chairman of each Endowment expressed opposition to the American Folklife Preservation Act. In essence, Mr. Ronald Berman (NEH) and Miss Nancy Hanks (NEA) wrote to several Senators and Representatives that S. 1844 was a redundant bill, duplicative of NEH-NEA responsibility. It is my hope that eventually Mr. Berman and Miss Hanks will each soften opposition and seek to add professional folklorists to the Endowments' staff. Happily, there already appears to be a movement in that direction.

Regardless of NEH-NEA future action, it can be asserted strongly that Congress has been generous to the Endowments in the past. There is no evidence that Congress intended the Endowments to focus nearly all their attention on high culture. In a sense, S. 1844 is a plea by Congress to the NEH-NEA that it correct the imbalance between formal support to elite culture and sporadic support to folk culture. Our Act calls for respecting the nature of pluralism, ethnicity, rurality, and artisanship, as well as listening to the understated message, the word clad in homespun.

I do not want to dwell on the complex elements in the NEH-NEA response to S. 1844. In part, the Endowments are now established and conscious of their strength. In part, folklorists are seven years late in that a Center should have been established when the two Endowments were created. It will take a long stride for us to "catch up to the giant." Regardless of when or how an American Folklife Center is constituted, our task is immense. (It can be mentioned that the first European "folklife center", the Finnish Literary Society was founded in 1831.) Before we anticipate the Act's actual progress in 1974, we can note that it already has served notice that many Congressmen (whether out of populist values or from an ethnic background) are deeply committed to the preservation of American tradition.

A number of concise statements on the Act appeared during 1973 in the Congressional Record (93rd Congress, First Session): A) initial statement by Senator James Abourezk (17 May); B) letter by Dell Hymes, President, American Folklore Society, to Senator Mark Hatfield on Indian lore in Oregon (19 July); C) remarks by Congressman Frank Annunzio of Chicago on our ethnic heritage (3 August); D) rationale for the Act by Professor Francis Lee Utley, Ohio State University (13 September); E) support of the Act by the American Library Association and the American Folklore Society (13 December).

It is likely that these five preliminary published statements will be supplemented by formal Senate and/or House hearings during 1974. The Act is presently before the Senate Rules Committee (Senator Howard Cannon, Chairman) and the Committee on House Administration (Representative Wayne Hayes, Chairman). When hearings are actually held, we shall have as a matter of public record the views of representative citizens on the Act.

Individuals who wish to assist in the passage of the Act are urged to write thank-you letters to current co-sponsors and to the remaining Senators and Representatives, urging them to become co-sponsors. Persons who wrote during 1973 are free to write again. Congress faces many issues in 1974; it helps our task to keep folklife on top of each Congressional desk. It has been extremely helpful for me to receive copies of this correspondence at our "folklore lobby" (Citizens Committee for an American Folklife Center, 209 National Press Building, Washington, D.C. 20004). Please continue to let us know when you write to Congressmen and when you receive their replies. Please continue to share your views on the Act with me and with other citizens.

I close with deep personal thanks to many volunteers throughout the United States who have worked on behalf of the American Folklife Preservation Act. Our "lobby" is modest and informal; in 1973 we spent less than \$500.00, but energy beyond measure. Is it not appropriate that a Folklife Act bring together Senators and Representatives of every ideological cast, scholars from many disciplines, and citizens who in their ordinary experience have already nurtured American folklife?

-- Archie Green

* * * * *

LETTERS

Sir:

Re the Brunswick listing in *JEMFQ* #31 (Autumn 1973), p. 103ff:

I have a number of supplements indicating release dates for this series. Perhaps it will add to the understanding of Brunswick's policy to note the following.

There were no release data in the April, May, or June 1927 supplements.

The July 1927 supplement listed the following releases: 108, 111, 115, 119, 121, 122.

The August 1927 data are not listed, so must be as you so state.

The September 1927 data are as you state, but also include 152 and 161.

For October 1927: 135, 142, 166, 177, 178, 189.

November 1927, as per your data.

Now my December 1927 supplement is printed with a January 1928 release date, so take your pick: 123, 137, 151, 159, 164, 165, 171, 175, and 180.

January 1928 printing for February 1928 release: 126, 131, 149, 157, 186.

February 1928 printing for March 1928 release: 150, 160, 172, 179, 184.

I now jump ahead two years. The following three supplements were printed the same month as issued:

March 1930: 379, 384, 385, 386, 387, 388,

June 1930: 407, 409, 410, 412, 413, 415, and 416.

November 1930: 402, 452, 453, 455, 457, and 458.

The December 1930 catalog lists the following not listed in the November supplement: 459, 460, 461, 463, 464, and 465.

Dr. Robert Healy
Pueblo, Colorado

• • •

Sir:

In reference to the Letter published in *JEMFQ* #31, p. 90: my book, *The American Reed Organ*, was published in October 1973 and is, to my knowledge, the only book in print on the subject. The contents are described below. Copies may be ordered from me at \$9.95 postpaid and I will be pleased to inscribe and autograph copies for *JEMFQ* readers on request.

Robert F. Gellerman
8007 Birnam Wood Drive
McLean, VA. 22101

THE AMERICAN REED ORGAN

by Robert F. Gellerman

...Its History, Restoration and Tuning, with descriptions of some outstanding Collections, including a Stop Dictionary and a Directory of Reed Organs..."

The book's 175 pages cover the History of the Reed Organ, Its Music, Collecting and Collections, Stops and Voicing, Restoration, Wind Supply, and Tuning, in 7 chapters. Included are 70 pages devoted to a bibliography, a Stop Dictionary for the Reed Organ, the lengthy Directory of Reed Organs, and listings of materials for restoration and where to get them. It's fully indexed.

BOOK REVIEWS

THE ART OF RAGTIME: FORM AND MEANING OF AN ORIGINAL BLACK AMERICAN ART, By William J. Schafer and Johannes Riedel (Baton Rouge: Louisiana State University Press, 1973); 249 pp.; illus., biblio., \$10.

The past few years have brought a resurgence of interest in one of America's native musical forms -- ragtime. Although a revival of sorts has been with us for over 20 years (see Rudi Blesh & Harriet Janis, *They All Played Ragtime*, New York: Oak Publications, 1966, originally published 1950 by Alfred A. Knopf) the emphasis now seems to have centered on the music as a "legitimate" form. The cause of classic ragtime (and the breaking of the "honky-tonk" stereotype) has perhaps been most widely presented in the recording and liner notes of Joshua Rifkin's excellent *Piano Rags by Scott Joplin* (Nonesuch H-71248). The success of this album has apparently been responsible for the number of recent releases of both piano and orchestral ragtime on a number of labels by a number of artists. Perhaps the high point of this resurgence has been the publication of *The Collected Works of Scott Joplin* by the New York Public Library (Vera Brodsky Lawrence, ed., 1971).

But aside from Blesh and Janis' work, ragtime has received very little scholarly treatment. Often considered an ancestor of jazz, ragtime is usually relegated to the "historical antecedents" section of jazz histories, and there dismissed as a development of minor importance. What has been forgotten is that ragtime (and the related "coon songs", cakewalks, slow drags, etc.) experienced a separate and widespread popularity around the turn of the century. Although ragtime's direct contribution to jazz (if indeed anyone could define "jazz" to everyone's satisfaction) can be debated, its importance as a social and musical phenomenon is unquestionable and well worthy of study.

Whereas *They All Played Ragtime* is primarily an historical account of the times and personalities of the "ragtime era," *The Art of Ragtime* attempts to deal with the subject in terms of the social implications and musical analysis. From the start it should be said that the book is both successful and unsuccessful in this attempt: successful in that the authors have brought forth some interesting ideas, particularly concerning the role of ragtime as an instrument of black social and economic development; unsuccessful in that both the sociological and the musicological presentation and analysis lack depth.

For instance, the role of the coon song and its subsequent impact on racial stereotypes has had far reaching effects that are still with us today. Likewise, the more positive role of ragtime as one of the first black musical and cultural products to gain wide acceptance (notoriety?) with a large audience is a very important event in the cultural history of the United States. Both of these topics deserve greater in-depth study than was given, as does Scott Joplin himself as a case study of a black composer struggling to be accepted as a "legitimate" artist. And, needless to say, a proper musical analysis of a style and tradition of the proportions of ragtime cannot be done in a mere 60 pages.

But the success of *The Art of Ragtime* lies in that the implications of ragtime as a force in American culture are recognized and defined. The book does present specifics that warrant further study, and the beginnings of analysis are there. In this respect it serves a very important function. While I don't feel *The Art of Ragtime* is destined to become a classic work in the field it is certainly valuable within its limits.

As a final note, the appendices to the book should be mentioned. Although they suffer from the same rather brief treatment as the rest of the book, they consider a number of interesting topics. Appendix I "The Image on the Cover" contains a brief discussion of the graphic arts used on the sheet music of the coon song, cakewalk, and ragtime pieces, followed by illustrations of 11 examples. Appendix II, "Ragtime versus Jazz Piano Styles" follows the discussion with scores of pieces by Scott Joplin, Jelly Roll Morton, Cow Cow Davenport and others. Appendix III is a brief essay on

Joplin's folk opera *Treemonisha*, and Appendix IV is a "Bibliography of Ragtime."

-- Michael Mendelson
University of California,
Los Angeles

BIBLIOGRAPHIC NOTES

Old Time Music, #11 (Winter 1973) is now in the mails, after lengthy delays out of control of anyone directly associated with the magazine. Included features are: notes from an interview with Sherman Lawson, made in 1964 by Mike Seeger (pp 7-8); "Habitantbilly: French-Canadian Old Time Music, Part 1," by Bob Coltman, (pp 9-12); "Knockin': Western Jazz Age Reviewed by Veteran Parker," an interview with Knocky Parker by Tony Russell (pp 3-16); "The Law West of the Pecos," a sketch of Roy Bean, by William R. Smith (pp 17-18, 24); "The Lonesome Cowboy in the Studio," autobiographical notes by John White, with discography (pp 19-22); and notes on Dick Justice in what promises to be a regularly featured series, "Back Track: Re-runs of Country Music's Phono-historical Past" (p. 23).

The Journal of American Folklore, 86 (Oct-Dec 1973), includes "Principal Influences on the Music of the Lilly Brothers of Clear Creek, West Virginia," by James J. McDonald (pp 331-344). The first portion of the paper, subtitled "General Context," outlines the development of hillbilly music and bluegrass from the 1920s through the 1950s, drawing principally on previously published accounts of Bill Malone, Neil V. Rosenberg, and L. Mayne Smith. The central section deals more specifically with the careers of the Lilly's, from their early exposure to traditional music through their professional career, first in the southeast (1940-1952), and then in Boston (1952-1970). Appendices discuss their instruments and their song repertory.

"The Ballad in Bluegrass," by Thomas Adler, in *Folklore Forum* 7:1 (Jan 1974), 3-47. Discussion of some of the characteristics of ballads as they appear on bluegrass LPs, based on 32 ballads (39 recordings) that appeared on a sampling (the author's collection) of 79 LP albums. Complete text transcriptions included.

Pickin', 1:2 (March 1974) includes a feature article on The Country Gentlemen by Doug Tuchman (pp 4-12); and "Early Country Music and Bluegrass in East Tennessee: Part 1," by Jim Sizemore (pp 16-19). 1:3 (April 1974) includes a dialog, "Is Traditional Bluegrass Commercial Enough?" by Doug Tuchman (yes) and Joel Cohen (no) (pp 4-9); "The Short Life of Charlie Poole," by Mac Benford (pp 10-14); and Part II of Jim Sizemore's article, "Early Country Music and Bluegrass in East Tennessee" (pp 16-19).

Bluegrass Unlimited, 8:9 (March 1974) features "Ralph Stanley -- The Tradition From the Mountains," by Ralph Rinzler, an interview with introduction (pp 7-11). 8:10 (April 1974) includes a 1974 festival schedule (pp 7-11); and "...1029...The Lewis Family," by Don Rhodes (pp 13-16).

Muleskinner News, 5:2 (March 1974), includes "Jim & Jesse: 'The Grass Is Greener in the Mountains,'" by Jack Tottle (pp 6-10).

The Devil's Box Newsletter #24 (March 1974), includes "Bill Helms On the Old-Time Fiddling Conventions," by Charles Wolfe (pp 14-18), an account based on a 1963 interview by Bob Pinson, and a discography; "An Interview With Benny Thomasson," by David Garelick, excerpts from a recent interview at Weiser by Garelick and Michael Mendelson (pp 19-26); "Bob Wills -- A Few Reminiscences," by Bob Pinson (pp 45-47); reviews, letters, and other features.

Startling Detective, May 1974, includes a feature on the train robbery of the D'Autremont Brothers of 1923, "The Greatest Manhunt Ever Assembled," by George Dillon. (pp 50-55, 67, 69, 71, 72, 74). The events of the attempted robbery inspired the hillbilly recording, "The Crime of the D'Autremont Brothers," by the Johnson Brothers for RCA Victor (Reissued on RCA LPV 532).

Real West, May 1974, includes another in the series, "The Story Behind the Song," by Marion Thede and Harold Preece. This issue features "Buffalo Skinners" (pp 26-30, 51, 62).

"The Future of American Folksong Scholarship," by D. K. Wilgus in *Southern Folklore Quarterly* 37:4 (Dec 1973), 315-330, discusses trends in American folklore studies, emphasizing the importance of case studies of individual songs in order better to understand the nature of folksong in general. The Andrew Jenkins ballad, "Tragedy on Daytona Beach" is discussed as an example of what types of information are required for a case study.

Remembering Bix: A Memoir of the Jazz Age, by Ralph Berton (NY: Harper & Row, 1974), 428 pp., \$10.00; photographs, index, bibliography. A warm and fast-moving biography of Leon Bismarck Beiderbecke, one of America's most distinguished jazz cornetists, from his youth as a promising classical pianist through his career as a jazz musician to his early death after a career laden with frustration and alcohol. The author, a long-time friend of Bix, draws heavily on his associations with the musician, as well as memories of his own youth.

American Columbia Scandinavian "E" and "F" Series, by Pekka Gronow (Helsinki: Finnish Institute of Recorded Sound, 1973), XVI+, 113 pp, papercovers, \$3.00. Pekka Gronow, whose work in the area of foreign language 78 rpm American recordings, is familiar to *JEMFQ* readers, has assembled a compilation of all known Finnish, Swedish, Danish and Norwegian records issued by American Columbia during the period 1902-1952. The 16-page introduction includes information on the history of the Columbia label, notes on label designs, excerpts from contemporary trade publications about the foreign language field, and discussion of sources. For each entry in the main discography section, Gronow lists, numerically by release number, artist, title, master number/take number, language, release date, and catalog of parallel releases. If label data include information on composer, instrumentation, etc., that is also given. (Available from the author at Pietarinkatu 12 A 21, 00140 Helsinki 14, Finland.)

Annual Index to Popular Music Record Reviews 1972, by Andrew D. Armitage and Dean Tudor (Metuchen, N.J.: Scarecrow Press, 1973), 467 pp., \$12.50. The authors have chosen a cross-section of 35 periodicals and indexed all of the pop music reviews in these magazines. Among the 35 are: *Blues Unlimited*, *Blues World*, *Country Music*, *Ethnomusicology*, *Journal of American Folklore*, *Old Time Music*, *Sing Out*. The citations are divided into 12 sections: rock, mood-pop, country, folk, ethnic, jazz, blues, R&B/Soul, popular religious, stage and show, band, humor. A total of 3630 records are listed. Within each section, arrangement is alphabetical by artist or anthology title; for each entry, album title, label and serial number, price, and data on parallel tape releases are given. For each review are listed journal name and date, length of review, and a numerical interpretation of the reviewer's evaluation on a scale of 0-5. The principal purpose of the index is to provide librarians and other persons responsible for the selection of recordings references to critical reviews to help them make their choices.

One Hundred Songs of Toil, compiled and edited by Karl Dallas (London: Wolfe Publishing, Ltd., 1974), 255 pp., \$1.75, papercovers. A collection of text and tune transcriptions, mainly from traditional British sources, with brief notes by the compiler, introduction, and alphabetical indexes of titles, first lines, and choruses, and glossary. A few of the songs are common in American tradition.

The Sounds of Social Change, Studies in Popular Culture, edited by R. Serge Denisoff and Richard A. Peterson (Chicago: Rand McNally & Company, 1972), xi + 332 pp., index, papercovers, \$3.95. A collection of 25 essays on various aspects of contemporary pop, country, rock and roll, blues and jazz music of the past half century, with an introduction on theories of culture, music, and society. One of the articles, "Country Music: Ballad of the Silent Majority," by Paul DiMaggio, Richard A. Peterson, and Jack Esco, Jr., has been reprinted as JEMF Reprint #28. Other articles included are "Evolution of the Protest Song in America," in which author R. Serge Denisoff reviews various political uses of music, concentrating on the last decade in the United States; "Fundamentalism, Racism, and Political Reaction in Country Music," by Jens Lund, a brief review of some religious, social, and political attitudes expressed in hillbilly and C&W music; "The Industrial Workers of the World's 'Little Red Songbook,'" by Richard Brazier (Reprinted from *Labor History*, 1968); "The Soul Message," by Rochelle Larkin (Reprinted from *Soul Music*, 1970), in which the author examines the extent to which current and recent soul music has helped to lift the racial self-consciousness and pride of blacks; "Folk Music and the American Left," by R. Serge Denisoff (from the author's "The Proletarian Renaissance," *Journal of American Folklore*, 1969). A chapter of six articles, titled "Rock Is a Four Letter Word Which Means," presents various opinions from the left and right as well as center on the message in contemporary rock music; the articles are taken from popular as well as serious publications. Four essays in the chapter, "Changing Musical Tastes," examine the changing lyrics of pop music in the last half century and the interpretations that listeners give those lyrics. Each of the chapters includes a brief introduction that attempts to place the articles in some perspective. The last two essays, "Talking Brainwashing Blues," by Spiro Agnew, and "Turning On the Vice President," by Nicholas Johnson, constitute an Epilogue to the anthology.

JEMF REPRINT SERIES

Reprints 9-16 and 26-28 are available at 50¢ each to members of the *Friends of JEMF*; 75¢ each to all others. Reprints 17-25, available bound as a set only, are \$1.00 to members of the *Friends* and \$2.00 to all others.

9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From *Western Folklore*, 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From *Folklore and Society: Essays in Honor of Benj. A. Botkin*, Hatboro, Pa., Folklore Associates, 1966.
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From *Journal of American Folklore*, 80 (1967).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman. From *Ethnomusicology*, 12 (1968).
13. "Great Grandma," by John I. White. From *Western Folklore*, 27 (1968). And "A Ballad in Search of It's Author," by John I. White. From *Western American Literature*, 2 (1967).
14. "Negro Music: Urban Renewal," by John F. Szwed. From *Our Living Traditions: An Introduction To American Folklore*, 1968.
15. "Railroad Folksongs on Record--A Survey," by Norm Cohen. From *New York Folklore Quarterly*, 26, (1970).
16. "Country-Western Music and the Urban Hillbilly," by K. K. Wilgus. From *Journal of American Folklore*, 83 (1970).
- 17-25. Under the title "Commercially Disseminated Folk Music: Sources and Resources," the July 1971 issue of *Western Folklore* included nine articles by the following authors: D. K. Wilgus, Eugene Earle, Norm Cohen, Archie Green, Joseph Hickerson, Guthrie T. Meade, Jr., and Bill Malone. Available bound as a set only. (\$1.00 to Friends; \$2.00 to all others.)
26. "Hear Those Beautiful Sacred Tunes," by Archie Green. From *1970 Yearbook of the International Folk Music Council*.
27. "Some Problems with Musical Public-domain Materials under United States Copyright Law as Illustrated Mainly by the Recent Folk-Song Revival," by O. Wayne Coon. From *Copyright Law Symposium (Number Nineteen)*, 1971.
28. "The Repertory and Style of a Country Singer: Johnny Cash," by Frederick E. Danker. From *Journal of American Folklore*, 85 (1972).
29. "Country Music: Ballad of the Silent Majority," by Paul DiMaggio, Richard A. Peterson, and Jack Esco, Jr. From *The Sounds of Social Change*, Chicago, Rand McNally & Co., 1972.
30. "Robert W. Gordon and the Second Wreck of 'Old 97'," by Norm Cohen. From *Journal of American Folklore*, 87 (1974).

JEMF SPECIAL SERIES

1. "The Early Recording Career of Ernest V. "Pop" Stoneman: A Biodiscography." Price to Friends of JEMF, 60¢; all others, \$1.00.
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JEMF QUARTERLY

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Spring 1974

Number 33

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Members of the Friends of the JEMF receive the *Quarterly* as part of their \$7.50 (or more) annual membership dues. Individual subscriptions are \$7.50 per year for the current year; Library subscription rates are \$9.00 per year. Back Issues of Volumes 6 - 9 (Numbers 17 through 32) are available at \$1.75 per copy. (Xerographic and microform copies of the *Quarterly* are available from University Microfilms, Ann Arbor, Michigan.)

The *JEMF Quarterly* is edited by Norm Cohen. Manuscripts that fall within the area of the JEMF's activities and goals (see inside front cover) are invited, but should be accompanied by a self-addressed stamped return envelope. All manuscripts, books for review, and other communications should be addressed to: Editor, *JEMFQ*, John Edwards Memorial Foundation, at the Folklore and Mythology Center, University of California, Los Angeles, CA. 90024.

JEMF QUARTERLY

JOHN
EDWARDS
MEMORIAL
FOUNDATION



VOL. X, PART 2 SUMMER 1974, No. 34

THE JEMF

The John Edwards Memorial Foundation is an archive and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as *cowboy, western, country & western, old time, hillbilly, bluegrass, mountain, country, cajun, sacred, gospel, race, blues, rhythm and blues, soul, and folk rock*.

The Foundation works toward this goal by:

gathering and cataloguing phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing, and distributing bibliographical, biographical, discographical, and historical data;

reprinting, with permission, pertinent articles originally appearing in books and journals;

and reissuing historically significant out-of-print sound recordings.

The *Friends of the JEMF* was organized as a voluntary non-profit association to enable persons to support the Foundation's work. Membership in the *Friends* is \$7.50 (or more) per calendar year; this fee qualifies as a tax deduction.

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THE HILLBILLY VERSUS THE CITY: URBAN IMAGES IN COUNTRY MUSIC

by Ivan M. Tribe

Rural Americans have often been portrayed as being hostile toward the city and the influence of urban life, although often forced by economic necessity to migrate to the city. However, the lyrics of songs written by country people or by urban song writers and listened to by rural or rural-derived audiences indicate that the attitudes toward the city are somewhat more complex. An examination of such attitudes appears to confirm that while there is a strong anti-urban tradition in country music there are also counter trends and other complexities which make it extremely difficult to contend that this tradition is dominant.¹

The continuing process of urbanization brought about some of the most persistent changes in American society of the last century. Both historians and sociologists have noted the profound changes which urban growth has caused in American life.² The purpose of the following study is to examine reactions to the city and its way of life expressed in country song and to place these reactions as nearly as can be done within the broad tradition of attitudes that Americans have displayed toward their cities.³

General historical attitudes toward the American city have been studied by several writers. In 1962, Morton and Lucia White published a pioneering study entitled The Intellectual Versus the City. The Whites purported to show that "from Thomas Jefferson to Frank Lloyd Wright our nation's most distinguished artists, leaders and intellectuals have proclaimed open hostility toward the city."⁴ While evidence has been produced to show that the Whites overstated their case, the preponderance of evidence from a broad cross section of sources would seem to indicate that, as Charles N. Glaab and A. Theodore Brown have suggested, "to assume . . . that nineteenth century Americans were overwhelmingly hostile to the city and to urban values is grossly to oversimplify the complexities and ambivalences of popular thought."⁵ Glaab and Brown go on to demonstrate that while "the American literary tradition has often been an anti-urban one," much other writing by promoters, journalists, economists and even some religious spokesmen constantly proclaimed in their works that the city offered the best hopes of fulfilling the promise of American life.⁶

Although country music existed as a form of entertainment before 1922, little direct documentation exists as to the type of material performed. However, in that year country music found its way to both the radio and recording studio. By the preservation of recordings, it is possible to determine something of the musical forms appreciated by country fans of the time. Many of the early recorded country songs consisted of older material, part of which was of urban origin, which evidently had retained popularity with rural audiences for several decades.⁷

A common literary theme about the city has characterized it as a place where young and innocent country youth have been led astray and corrupted. This theme was widely utilized in dime novels, serious novels and ballads. Naive girls in particular were often victims -- they either went to the city to find fortune and fame but drifted into a life of sin, or were lured away from their rural or village home by an immoral lover. A large number of ballads of the late Victorian era utilized this theme, but the one that found relatively long lasting popularity was "Just Tell Them That You Saw Me," an 1895 composition by Paul Dresser. The composer was an urban dweller at the time but of a small-town Indiana background and brother of Theodore Dreiser, author of the widely acclaimed novel Sister Carrie.

"Just Tell Them That You Saw Me" tells the tale of a young man on a city street who encountered an old friend from school days who had evidently slipped into a life of shame and was trying to avoid him. When urged to return to the old home village by her former friend who notes her degenerate physical condition, the hapless girl can but reply

"I long to see them all again, but not just yet," she cried,
 "It's pride alone that's keeping me away,
 Tell them not to worry for I'm all right don't you know
 Tell mother I am coming home some day."

"Just tell them that you saw me," she said, "they'll know the rest.
 Tell them I was looking well you know.
 Whisper if you get a chance to mother dear and say,
 That I love her as I did long years ago."⁸

Dresser's ballad, a hit at the time of its publication, was widely recorded in the 1920s. Vernon Dalhart's two recordings of the song in September 1925 for the Starr Piano Company were issued on a variety of labels including those distributed by Sears, Roebuck and Company (Silverstone and Challenge) as well as Starr's two main labels, Gennett and Champion. Uncle Dave Macon, the early Grand Ole Opry star, recorded the song on the Vocalion label in April 1926. Blind Andy Jenkins and Carson Robison had an arrangement of the song on OKeh. During the folk song revival of the late 1950s Mac Wiseman recorded the number and nearly a decade later the late Red Smiley recorded it in bluegrass style.⁹

A variety of other songs from the late Victorian era made effective use of the theme of the corrupted country girl. Among such songs that appeared on hillbilly recordings in the 1920s were the Gussie L. Davis composition, "If I Only Could Blot Out the Past," by Sam McGee; "Fallen By the Wayside" by Herbert Sweet and also by Charlie Poole and the North Carolina Ramblers; "Whisper Your Mother's Name" by Jimmie Rodgers (recently recorded by the late J. E. Mainer); and "Down in Tennessee Valley" by Emory Arthur.¹⁰ Perhaps the song which best expressed this theme was another Arthur recording made in the late 1920s composed by Joseph M. Daly and Thomas S. Allen entitled "In the Heart of the City That Has No Heart." The song was, like other tear jerkers of this nature, of urban origin and dates from the early twentieth century.

Arthur was an important but obscure recording artist of the late 1920s whose career has not been documented. He was an Eastern Kentucky native who lived most of his life in Indianapolis, where he died in 1967, and was the first person to record Richard Burnett's "Man of Constant Sorrow."¹¹ As a social document, however, his ballad about the city deserves at least as much attention. Because of its limited availability today the entire text recorded by Arthur is presented.

She wanted to roam so she left the old home,
 The old people's hearts were sore;
 She longed for the sights and the bright city lights,
 Where others had gone before;
 She went to the heart of the city,
 And mingled with strangers there;
 But nobody said you are being misled,
 For what did the strangers care.

Chorus

In the heart of the city that has no heart,
 That's where they meet and that's where they part;
 The current of vice has proved too strong,
 So poor little girly just drifted along;
 Nobody cared if she laughed or cried,
 Nobody cared if she lived or died;
 She's just a lost sister and nobody missed her,
 In the city that has no heart.

A year has passed by, there's a tear in her eye,
 And sorrow is on her brow;
 O what would she do if the old people knew,
 She couldn't go back home now;
 Her dear mother said when she parted,
 Remember your good old name;
 And her daddy said rather we'd see you dead,
 Than bring us disgrace and shame.¹²

Paradoxically, the sins of the city and the tear-jerker type ballads which found favor with some country music listeners brought about a different reaction from other rural people who, having different attitudes toward life in general, saw urban life style and urban people not as terrible things to be avoided but rather as fun and excitement. These people found their attitudes better expressed in such risqué numbers as "She Came Rolling Down the Mountain," sometimes also known as "Nancy Brown," a song composed primarily by the late Harry Richman (perhaps from an older song). It describes the success of a West Virginia maiden who preserved her honor through encounters with both a country church deacon and a western cowboy but who was later seduced by a "city slicker," able to tempt her with his "hundred dollar bill." Both the Callahan Brothers and the Prairie Ramblers recorded the song in the mid-thirties, but only the latter recording by the Chicago-based (Radio Station WLS) group was released. The Ramblers, whose more risqué recordings were released under the pseudonym Sweet Violet Boys, rendered the last six lines of their piece as follows:

She returned next morning early more a woman than a girly,
And her pappy chased that hussy out of sight.

Now she's living in the city, she's living mighty pretty,
She's living in the city mighty swell;
She gave up cooking vittles and she gave up pots and kettles,
And the West Virginia Hills can go to Hell!¹³

Some numbers in a humorous vein portrayed a picture of the city indicating that, although something attractive, it was nonetheless to be avoided because of the country bumpkin's inexperience in dealing with urban types. A song which recounts such a story concludes with a moral warning and was entitled "Wish I'd Stayed in the Wagon Yard," first recorded in the late 1920s by Lowe Stokes, a North Georgia fiddler and vocalist and a contemporary of such better known musicians as Clayton McMichen.¹⁴ The song was subsequently recorded by other artists such as Lew Childre, Grandpa Jones and J. E. Mainer. In brief, it tells of a redneck farmer who goes to the city (presumably Atlanta) to sell his annual cash crop, a bale of cotton. Celebrating the marketing of his produce, the hapless farmer gets involved with a group of city slickers, becomes intoxicated and loses his money. The last verse containing the moral gives the warning

Now listen to me farmers, I'm here to talk with sense,
If you want to see them electric lights, just look o'er the back fence;
Don't monkey with them city ducks you'll find they're slick as lard,
Just go and get you a half a pint and stay in the wagon yard.¹⁵

As not all country songs in the lighter vein focused upon the city as the home of evil, not all songs of a serious nature looked upon the city as a place of sin. It has been pointed out that most Christian writers, taking their cues no doubt from the Book of Revelation and the writings of St. Augustine, allude to Heaven as being an urban environment. Following this tradition, most hymns including those composed and sung by country musicians, with rare exception, portray that desirable place in the hereafter as being a city rather than as some type of pastoral or sylvan paradise. Such songs are quite numerous and it is necessary to quote only a few lines of some known to be of rural origin to illustrate the point. For instance, in 1931, Jimmie Rodgers and Sara Carter recorded a duet that began "I'm waiting, watching, and longing, that beautiful sight to behold, when I shall awake some bright morning in that city with streets of pure gold."¹⁶ In 1936 Wade Mainer and Zeke Morris recorded a gospel number written by textile worker, Dorsey Dixon which was a recomposition of a popular country item of the previous year entitled "Maple On the Hill" (itself an old Gussie L. Davis composition). Dixon's song began, "There's a bright and shining city in the land beyond the sky."¹⁷ A country hymn of even wider circulation called "When I Reach That City," "City On Mt. Zion" or "City On the Hill" was copyrighted by Johnson Oatman, Jr. and R. E. Winsett in 1928.¹⁸ In subsequent years it was recorded by J. E. Mainer's Mountaineers and also James and Martha Carson, among others.¹⁹ The first line begins with, "On top of Mt. Zion is a City" and the chorus goes

Oh, that city on Mt. Zion, though a pilgrim yet I love thee still,
I'll not leave thee through the ages til I reach that city on the hill. 20

Other representative country hymns which portray heaven as a city include "Looking For a City," "I'll be Satisfied," "Will You Meet Me Over Yonder," "I'll Meet You In the Morning," "I'm Bound for That City," "The Pearly White City" and the archaic "I Am a Pilgrim."²¹

The early thirties was a period characterized not only by depression but also by much crime and gangsterism. The wide publicity received could hardly fail to make an impact upon the country singer-composer. Some earlier songs such as "Bad Companions" and "Girl In the Blue Velvet Band" had previously touched on the theme of crime and the city. Songs like "Gangster's Warning," "The Gangster's Yodel," "Moonlight and Skies," and "The Death of Jack 'Legs' Diamond" began to appear.²² More often than not, such songs associated the new crime wave with the city. For instance, "Behind These Stone Walls," a fictional ballad related:

It was in New York City where we met our fate,
We were arrested while roaming the street;
The charge 'twas burglary, they said it was small
But that it would place us behind those stone walls.²³

A more direct attack on the city came in Jimmie Rodger's ballad "I've Ranged, I've Roamed and I've Traveled," which was a more up-to-date version of the old theme of the country youth gone astray in an urban environment. The narrator in the Rodgers song sings:

I left when a kid for the city, I craved the great white way,
But it is a place without pity, I went wrong the very first day;
I met there a lady she seemed so happy and gay
She took me to her apartment where a dozen or more men stayed.

It was her gang and she was their boss, they talked of the fun they had,
We played poker and soon I lost every nickel that I had,
They said come on kid and cheer up, we'll let you join our gang,
They took me out on a job that night and then my troubles began.

For some of the gang shot the watchman, they laid the blame on me,
I've finished twenty years in the prison, I'm a man of 43²⁴

Real life gangsters also showed in their exploits that the city was a sinful place. For example, in his ballad relating the "Life and Death of John Dillinger," Wilf Carter, the Canadian cowboy singer, told how the young Dillinger wandered from his Indiana home and

He journeyed to the city, to him fate did resign,
It soon led to his downfall, he committed his first crime.

Carter continued to associate Dillinger's end with the city even in death:

It happened in Chicago, that's noted for its fame,
The home of noted gangsters where many a man is slain²⁵

Oddly enough, when a noted criminal's career primarily conducted in a rural environment was told in ballad form, his crimes were never associated with country life, as can be illustrated by songs relating the careers of Kinnie Wagner, Otto Wood, and Bonnie Parker and Clyde Barrow.²⁶

The years that followed World War II saw an accelerated movement of rural dwellers, particularly southern whites, to the cities. To a considerable degree, themes expressed in country music during the decade between the end of the war and the rise of Elvis Presley and other rockabilly singers (an event which in the eyes of many country fans saw the beginning of an amalgamation of true country music with other forms of popular music) reflected this changing environment. To a greater extent than ever before, the typical scene in the country ballad became the urban bar or honky-tonk where one went to escape from the hub-bub and complexities of urban life -- a scene that must have been very real to the thousands of southern migrants who found adjustment to urban life difficult. The "hillbilly bar" with its juke box and neon lights took on a symbolic meaning as a place where one could find escape from the fast pace of living but where family stability was often placed in danger.

A listing of such songs illustrating this theme is endless and, while most date from the early 1950s, the theme has been one that continues to the present day. Among the best known of these numbers are "The Wild Side of Life" popularized by Hank Thompson, "Bright Lights and Country Music" by Bill Anderson, and "Your Good Girl's Gonna Go Bad," an early hit of the current favorite, Tammy Wynette.²⁷ Not all of these songs contain direct reference to the city although the tone of the songs tends in most instances to suggest an urban environment rather than a rural tavern.

"ANOTHER SUWANEE RIVER"

BY THE AUTHOR OF

"SHE WAS BRED IN OLD KENTUCKY." Over 400,000 copies already sold

THE GIRL I LOVED IN SUNNY TENNESSEE

A FIRST NIGHT HIT WITH

SINGING
PROMINENT
VOICE
CRUISE
SINGING FOR THE PEOPLE

WORDS BY

Harry Braisted

MUSIC BY

Stanley Carter



5

In the 1890s, rustic and sylvan scenes were common on sheet music covers. "The Girl I Loved in Sunny Tennessee," published in 1899, was recorded by many hillbilly performers.

Among those lyrics which make a more direct indictment of the city as a place which corrupts a person is "Dim Lights, Thick Smoke and Loud Loud Music" composed by Rose Lee and Joe Maphis, but made popular in the bluegrass field by Lester Flatt and Earl Scruggs. In this song a woman is characterized as one who will "never make a wife to a home lovin' man," and who "would rather have a drink with the first guy you meet, and the only home you know is the club down the street."²⁸ Tommy Collins in "High On a Hilltop" clearly sets his picture of moral degradation in an urban environment

High on a hilltop overlooking the city,
I can see the bright lights as they gleam;
And somewhere you're dancing in some dingy bar room,
And the lure of the gayness takes the place of our dream.²⁹

Not all the victims of urban adjustment were women. In "I Heard the Juke Box Playing," Kitty Wells tells the plight of the wife who awaits the return of her wayward husband in the wee hours of the morning, and her skepticism attitude toward his call claiming an unavoidable delay because

I knew that you'd been cheatin', cause you stayed away so long,
And I heard the juke box playing when you called me on the phone.³⁰

Perhaps the most poignant lyrics reflecting the attitude of the rural migrant toward the city were written in 1958 by the current Nashville writer and performer, Bill Anderson, at the time an undergraduate at the University of Georgia. Anderson's song, "City Lights," made the charts in both the country and popular fields (recorded by Don Rondo) and probably expressed the feelings of many persons toward the urban environment

The bright array of city lights
As far as I can see,
The great white way shines through the night
For lonely guys like me,
The cabarets and honky tonks,
Their flashing signs invite
A broken heart to lose itself
In the glow of city lights.³¹

In a later verse, the skeptical Anderson, asks the question, "Did the God who put those stars above make those city lights?"³² Possibly the wide popularity of the song suggests that its lyrics had appeal to more than just the country music fan.

Urban historians have noted that while many nineteenth century writers of the urban scene were sometimes quick to condemn the metropolitan centers of the east such as New York, Boston, Philadelphia and Baltimore, they defended and promoted the new cities of the West and Midwest which they often saw as representing the hope of the future.³³ Country music reflects a similar trend to a considerable extent. Cities like New York, Chicago, Detroit and Baltimore are more likely to be rejected than those farther south and west. The Midwestern metropolis, Chicago, has in recent songs been portrayed as the home of the skid-row bum. Merle Haggard's recording, "The Sidewalks of Chicago" and the Lester Flatt-Mac Wiseman number, "On the Southbound," relate the stories of two broken men. The former is a wino living in a mission home while the latter is reduced to sleeping under a newspaper blanket who would give the world to be "a country boy again."³⁴

One of the most bitter attacks on any city in a country song is the 1970 Buck Owens hit, "I Wouldn't Live in New York City If They Gave Me the Whole Dang Town." Although the song may be a little overcommercialized and contrived, author Owens contends that the world metropolis "ain't nothin' but a concrete jungle . . . where everybody's tryin' to live beyond their means."³⁵ In the liner notes to the Capitol album of the same title he states that its hapless residents "some day . . . remember to look up beyond those hard, cold, grey, bleak concrete walls and find the sun."³⁶

Detroit with its automobile factories is another city that has received its share of criticism from the country songsters. Thousands of southern migrants have found work and some degree of economic security in the Motor City but still find it a difficult environment to accept. The complexities of Detroit living form the subject of what is probably the best known contemporary country and western song dealing with the urban environment, "Detroit City," by the Nashville song writers Danny Dill and Mel Tillis, and made into a popular hit a decade ago by Bobby Bare.

The most poignant verse of the song reads

Home folks think I'm big in Detroit City,
From the letters that I write they think I'm fine;
By day I make the cars and by night I make the bars,
If only they could read between the lines.³⁷

A somewhat newer song, "I'm Leaving Detroit," performed in bluegrass style by Charlie Moore and the Dixie Partners, contains a similar attitude toward the city and illustrates the continuing tradition of hostility toward Detroit in commercial country song.³⁸

A slightly less hostile attitude toward the Motor City may be found in the songs of Curly Dan and Wilma Ann [Holcomb], a husband and wife team who write and perform their own material and unlike the commercial songwriters of Nashville are authentic southern migrants who came to Detroit two decades ago from Clay, West Virginia.³⁹ The Holcombs have been only part-time musicians and their original compositions retain a more traditional flavor than the commercial productions originating in Nashville. Over the past fifteen years they have recorded more than twenty of their numbers, primarily for small record companies in Michigan. Several of these songs deal with either their reaction to the urban environment or nostalgia for their West Virginia homeland. Representative titles include "South On 23," which tells of the excitement of a visit back home driving southward on U. S. Route 23, an important highway link between Appalachia and northern industrial centers; "A Visit Back Home" and "The House Still Stands On the Hill," nostalgic tributes to their rural past; and, "Up in Detroit City," which recounts the Holcomb's move north and concludes with "I've been here goin' on twenty years, but I wish I could turn the time back again."⁴⁰ Another version of the migration to the north can be found in "North On 23," a song which indicates that the authors are somewhat amazed with Detroit's greatness but that their dissatisfaction is derived more from the rootless feeling that accompanies urban living:

Michigan's a water wonderland and a lovely place to be,
Detroit, the Motor City, It's a lovely sight to see;
Still feel like a rover, what is my destiny?
I recall the day I went away heading north on 23.⁴¹

Baltimore, despite its southern atmosphere, is another industrial city that is unpopular in country song. For instance, Bobby Bare's 1966 hit, "The Streets of Baltimore," tells of a rural migrant whose wife goes wild in the city.⁴² A later song, "No Milk and Honey in Baltimore," by Buck Owens relates the difficulties of a factory worker and the disappointments that he encounters.⁴³

While eastern cities are usually portrayed unfavorably in country songs, the picture of Southern and Western cities is frequently quite different. Memphis, Dallas, Ft. Worth, El Paso, Tulsa, Kansas City, Louisville, and oddly enough, Cincinnati, are all warm spots in the hearts of country music listeners. Even as far back as 1927, Tom Darby and Jimmie Tarlton sang with approval of the newly industrialized southern metropolis of Birmingham, comparing it very favorably with the Western metropolis of San Francisco

I have traveled east and west,
And never stopped to rest,
But I've never seen a town like Birmingham.⁴⁴

Birmingham still retained its high rank a decade later when Alton and Rabon Delmore sang

It's the best place I have found, going to quit my runnin' round,
Going back to Birmingham, going today.⁴⁵

Sometimes the southern city was contrasted with the northern city in terms which portrayed the urban centers of Dixie as being friendly little country villages. Even New Orleans, a major city since the early nineteenth century, was so depicted by Jimmie Rodgers who sang of "My Little Old Home Down in New Orleans."⁴⁶ Grandpa Jones in "Eight More Miles to Louisville," a country standard first recorded in the late 1940s, referred to the Falls City, an urban center perhaps more northern than southern in many ways as "the home town of my heart."⁴⁷

Texas cities are also usually portrayed favorably in country songs. Buck Owens, who is highly critical of eastern cities, has a quite different attitude toward Houston, as he sings

Houston town, oh Houston town,
 How I love you Houston town;
 When I get there I'm gonna kiss the ground,
 That you stand on Houston town.⁴⁸

Similarly, George Hamilton IV in his 1963 hit, "Abilene," sang of that medium sized Texas city as a friendly town where the "women there don't treat you mean" in the "prettiest town I've ever seen."⁴⁹ A year later in "Fort Worth, Dallas or Houston" he sang favorably of these cities and El Paso as being the home of some ideal dream girl.⁵⁰

On a few occasions, however, southern and western cities are exposed negatively and in a few instances they are even rejected in favor of a northern city. For instance, Reno, Nevada, the divorce capital may be portrayed favorably or unfavorably depending on the attitude of the songwriter toward divorce. The view of Las Vegas also depends upon the luck of the person involved.⁵¹

Two relatively recent songs in which Nashville is rejected in favor of northern cities are "Milwaukee, Here I Come" and "Is Anybody Goin' North to Cincinnati." Both numbers are concerned with disappointments encountered in "Music City." The former number, composed by Lee Fikes, (Benny Martin pseudonym?), reflects a lighter vein in telling the story of a northern brewery worker whose wife is attracted to Grand Ole Opry stars.⁵² The latter song, a recent Lester Flatt recording, tells of a country singer who has failed to make the big time and is desirous of returning to his northern home and "mom and daddy."⁵³

In conclusion, it can safely be said that the hillbilly's concept of the city as expressed in his music is both intricate and ambivalent. While anti-urban feelings are present and fairly widespread, it is hardly just to conclude that they are dominant. Probably it would be more accurate to say that the attitudes toward the city reflected in country music are both numerous and varied. These song lyrics share similar thoughts toward urbanization found in the broad spectrum of American cultural values of which country music is a part.

FOOTNOTES

¹ Acknowledgement for ideas, comments and criticisms is gratefully due to the following persons: Norm Cohen, Charles Glaab, Archie Green and D. K. Wilgus.

² For a representative history showing the effects of urbanization on American life see Arthur M. Schlesinger, The Rise of the City, 1878-1898 (New York: MacMillan, 1933). A broader work on the urbanization process is Blake McKelvey, The Urbanization of America, 1860-1915 (New Brunswick; Rutgers University Press, 1963).

³ In part this study was suggested by Norm Cohen in "Urban Vs. Rural Values In Country and Pop Songs: A Review Essay," in JEMF Quarterly 6 (1970), pp. 62-64.

⁴ Morton and Lucia White, The Intellectual Versus the City (New York: Mentor Books, 1962).

⁵ Charles N. Glaab and A. Theodore Brown, A History of Urban America (New York: MacMillan, 1967), p. 53.

⁶ Ibid., pp. 61 ff.

⁷ The best general survey of the history of country music is Bill C. Malone, Country Music U. S. A. (Austin: University of Texas Press, 1968). Archie Green discusses in detail the beginnings of commercially recorded country music in "Hillbilly Music: Source and Symbol," Journal of American Folklore, 78 (1965), pp. 204-228.

⁸ Mac Wiseman, Great Folk Ballads, Dot DLP 3213.

⁹"A Preliminary Vernon Dalhart Discography. Part IV: Starr Recordings," JEMF Quarterly VII (1971), p. 131; "A Discography of Recordings by Uncle Dave Macon," JEMF Quarterly V (1969), p. 52. The Gennett issue of the Dalhart recording was 3143 and the Macon recording was issued on Vocalion 15324 and 5100. The Jenkins and Robison recording was on OKeh 45246. The Wiseman recording is on Dot DLP 3213 and the Smiley recording on Rural Rhythm RRRS 211.

¹⁰Sam McGee, "If I Only Could Blot Out the Past," Vocalion 15326; Herbert Sweet, "Fallen by the Wayside," Gennett 6655; Charlie Poole and the North Carolina Ramblers, "Fallen by the Wayside," Columbia 15179; Jimmie Rodgers, "Whisper Your Mother's Name," Victor 22319 (re-issued on RCA Victor LP 4073, When Evening Shadows Fall); J. E. Mainer, "If You Should See Your Sister," The Legendary J. E. Mainer, Volume 8, Rural Rhythm RRJE 227; Emry Arthur, "Down In Tennessee Valley," Vocalion 5208.

¹¹Donald Lee Nelson has collected biographical data on Emry Arthur which will soon be published in JEMFQ.

¹²Emery Arthur and his Cumberland Singers, "In the Heart of the City," Vocalion 5225.

¹³Sweet Violet Boys, "She Came Rolling Down the Mountain," OKeh 03219.

¹⁴For a detailed account of the Skillet Lickers see Norman Cohen, "The Skillet Lickers: A Study of a Hillbilly String Band and its Repertoire," Journal of American Folklore, 78 (1965), pp. 229-244. Supplementary data on the role of Lowe Stokes in the band may be found in Richard Nevins' Liner Notes, The Skillet Lickers, Volume 2, County 526.

¹⁵Lowe Stokes and his North Georgians, "Wish I Had Stayed in the Wagon Yard," Columbia 15567 (reissued on Mountain Songs, County 504). For other recordings see Lew Childre, "Wagon Yard," Melotone (and other ARC labels) 6-10-52; Grandpa Jones, "Stay in the Wagon Yard," King 912 (reissued on Mountain Dew, Nashville NLP 2069); J. E. Mainer, "Stayed in the Wagon Yard," The Legendary J. E. Mainer and his Mountaineers: Old Time Mountain Music, Rural Rhythm RRJE 185.

¹⁶Jimmie Rodgers and Sara Carter, "That Wonderful City," Bluebird B-6810 (reissued on My Time Ain't Long, RCA Victor LP 2865).

¹⁷Wade Mainer and Zeke Morris, "Maple On the Hill #2," Bluebird B-6293 (reissued on J. E. Mainer's Crazy Mountaineers, Volume 1, Old Timey LP 106); Dorsey Dixon to Ivan M. Tribe, 21 April 1966.

¹⁸Don and Earl's Anniversary Keep Sake Song Book (Powell, Mo.: Albert E. Brumley & Sons, 1965), p. 12.

¹⁹J. E. Mainer's Mountaineers, "City On the Hill," Bluebird 6160; James and Martha Carson, "When I Reach That City," Capitol 954.

²⁰Don and Earl's Anniversary Keep Sake Song Book, p. 12.

²¹Original Chuck Wagon Gang Hymn Book (Chicago: Stewart Sales Co., n. d.), pp. 38, 113, 116; Don and Earl's New Radio Favorites (Powell, Mo.: Albert E. Brumley & Sons, 1962), pp. 10, 20, 96, 38.

²²Bill Cox, "The Gangster's Yodel," Melotone 13194; Gene Autry [under pseudonym of Overton Hatfield] "A Gangster's Warning," Columbia 15697; Jimmie Rodgers, "Moonlight and Skies," Victor 23574 (Reissued on RCA Victor LP 2634); Bob Ferguson [Bob Miller] and his Scalawaggers, "The Death of Jack Legs Diamond," Columbia 15732.

²³"Behind Those Stone Walls," by A. P. Carter; Copyright 1935 by Peer International Corp., New York, New York. Used by permission, All Rights Reserved.

²⁴"I've Ranged, I've Roamed and I've Traveled," by Jimmie Rodgers; Copyright 1935 by Peer International Corp., New York, New York. Used by permission, All Rights Reserved.

²⁵"The Life and Death of John Dillinger" by Wilf Carter; Copyright 1934 by Gordon V. Thompson, Limited, Toronto, Ontario, Canada. Used by permission, All Rights Reserved.

²⁶ See a series of ballads relating to the career of Kinnie Wagner on record by Vernon Dalhart: "Kinnie Wagner," Columbia 15065; "Kinnie Wagner's Surrender," Columbia 15098; and "The Fate of Kinnie Wagner," Columbia 15109. All of the Kinnie Wagner songs were composed by Andrew Jenkins. Two ballads relate the career of Otto Wood: The Carolina Buddies "Otto Wood, the Bandit," Columbia 15652 (reissued on Old Time Ballads from the Southern Mountains, County 522) and the Red Fox Chasers "Otto Wood," Champion 16261. The only contemporary recording about the Barrow gang was Joe Hoover's 1934 composition recorded by Dwight Butcher within days of the gang's demise. See Joe Smith, the Colorado Cowboy pseudonym for Dwight Butcher, "Clyde Barrow and Bonnie Parker," Bluebird B5521 (reissued on Dwight Butcher, Originally Recorded 1933-1934 Certified 1502).

²⁷ See Hank Thompson, "The Wild Side of Life," Capitol 1942; Bill Anderson, Decca 31825; Tammy Wynette, "Your Good Gal's Gonna Go Bad," Epic 10134. D. K. Wilgus in "Country-Western Music and the Urban Hillbilly," Journal of American Folklore, 83 (1970), pp. 176-178, comments on the changing trends in country music during these years.

²⁸ Lester Flatt and Earl Scruggs, "Dim Lights, Thick Smoke," Columbia 21054. Texts of the song may be found in Country Song Roundup, December, 1953, p. 33 and The Dixie Gentlemen, Music from the Heart of Dixie (Muscle Shoals, Alabama: Rual's Music Service, n. d.), p. 10.

²⁹ "High On a Hilltop" by Tommy Collins; Copyright 1953 by Central Songs, Los Angeles, California. Used by permission, All Rights Reserved.

³⁰ Kitty Wells, "I Heard the Juke Box Playing," Decca 28432 (reissued on The Kitty Wells Story DXB 174).

³¹ "City Lights" by Bill Anderson; Copyright 1958 by TNT Music, San Antonio, Texas. Used by permission, All Rights Reserved.

³² Ibid.

³³ See Charles N. Glaab, "Jessup W. Scott and a West of Cities," Ohio History, 73 (1964), pp. 3-12; Charles N. Glaab, "Visions of Metropolis: William Gilpin and Theories of City Growth," Wisconsin Magazine of History, 45 (1961), pp. 21-31; and A. Theodore Brown, "Robert Thompson Van Horn and the Growth of One Frontier," The Trail Guide (Kansas City) VI (1961), pp. 1-15 for accounts of such early western urban promoters.

³⁴ Merle Haggard, "The Sidewalks of Chicago," Capitol 2891; Lester Flatt and Mac Wiseman, On the Southbound RCA Victor LSP 4688.

³⁵ "I Wouldn't Live In New York City" by Buck Owens; Copyright 1970 by Blue Book Music, Bakersfield, California. Used by permission, All Rights Reserved.

³⁶ Buck Owens, Liner Notes, Capitol ST 626.

³⁷ "Detroit City" by Mel Tillis and Danny Dill; Copyright 1962 by Cedarwood Publishing Company, Nashville, Tennessee. Used by permission, All Rights Reserved.

³⁸ Charlie Moore, Charlie Moore Sings Good Bluegrass, Vetco LP 3011.

³⁹ Marglean C. Sutherland, Liner Notes, Old Homestead 90018.

⁴⁰ All of these songs may be found on Curly Dan-Wilma Ann and the Danville Mountain Boys, South On 23, Old Homestead 90018.

⁴¹ "North On 23" by Daniel Holcomb; Copyright 1965 by Daniel Holcomb and used by permission of the author, All Rights Reserved.

⁴² Bobby Bare, "The Streets of Baltimore," RCA Victor 8851.

⁴³ Buck Owens, I Wouldn't Live In New York City, Capitol ST 628.

⁴⁴ Tom Darby & Jimmie Tarlton, "Birmingham Town," Columbia 15197 (reissued on Darby & Tarlton, Old Timey 112).

⁴⁵Delmore Brothers, "Back to Birmingham," Bluebird B-8418 (reissued on The Delmore Brothers, County 402).

⁴⁶Jimmie Rodgers, "My Little Old Home Down in New Orleans," Victor 21574 (reissued on Train Whistle Blues, RCA Victor LPM 1640).

⁴⁷Grandpa Jones, "Eight More Miles to Louisville," King 532 (reissued on Grandpa Jones Greatest Hits, King LP 554). An answer song entitled "I'm On My Way Somewhere," also by Jones (King 717) rejects Louisville.

⁴⁸"Houston Town" by Buck Owens; Copyright 1970 by Blue Book Music, Bakersfield, California. Used by permission, All Rights Reserved.

⁴⁹George Hamilton IV, "Abilene," RCA Victor 8181.

⁵⁰George Hamilton IV, "Fort Worth, Dallas or Houston," RCA Victor 8392.

⁵¹See Karl & Harty, "Reno Bound," Capitol 40089; Bill Harrell, "Reno Bound," Rebel 1475 (a different song). Two numbers -- "Reno Lament" and "Big in Vegas" -- on Buck Owens I Wouldn't Live In New York City Capitol ST 628 are concerned with the Nevada cities.

⁵²George Jones and Brenda Carter, "Milwaukee, Here I Come," Musicor 13225; also on Jimmy Martin, Free Born Man, Decca DL 75116 and Porter Wagoner and Dolly Parton, Always, RCA Victor LSP 4186.

⁵³Lester Flatt, Kentucky Ridgerunner, RCA Victor LSP 4633.

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FROM THE ARCHIVES

Under this title, we have, in previous issues of JEMFO, reproduced articles from out-of-print magazines and newspapers that are relevant to the history and development of the various commercial folk music traditions--in particular, of hillbilly/country music. Sometimes these articles are genuinely useful in understanding that history; sometimes they are more amusing than enlightening. During the 1930s, many features were published trying to explain to an evidently bewildered urban audience what the then-ballooning hillbilly music business was, and why it was so successful. The item we reproduce here is of the latter description, entertaining rather than edifying, both to its 1936 audience and to a 1974 reader.

The article, "The Inside Story of the Hillbilly Business," appeared in the 25 January 1936 of the Chicago-based weekly publication, Radio Guide. Its author, Harry Steele, is familiar to historians of country music because of his role as announcer for the Carter Family on their radio programs over the Mexican border stations. Steele was interviewed via telephone in 1970 by Ed Kahn while Kahn was gathering data for his dissertation, The Carter Family: A Reflection of Changes in Society (Los Angeles: 1970). Of Steele's career, Kahn wrote: "Steele was born 12 August 1888 in Kansas City, Mo. His family was one of means and his father was in the wholesale and retail millinery business. Although his background included an array of "fine" music, he had also heard rural music from the black servants whom his parents employed. By 1927, while working as a newspaperman for the Chicago Evening Post, the newspaper arranged for a remote hookup with WLS--the Prairie Farmer Station that commanded the largest rural audience in that part of the country, and Harry Steele became one of the earliest and best-known newscasters in the Chicago area. In 1932 the Evening Post went out of business and WLS hired Steele directly. In 1936 he left broadcasting to work for Radio Guide, but the next year he was contacted by [Chicago advertising man] Harry O'Neill and persuaded to work for him as an announcer. In the course of this work he was sent to Texas where he met the Carter Family--a group whose music he had always enjoyed" (pp 171-172).



The INSIDE HILLBILLY

Your Contributions to It Every Year Help to Pile up a Fabulous Fortune for Mr. and Mrs. Ezra K. Hillbilly and the Kids

different stations in succession, you will hear at least one hillbilly program. Maybe you love them. Maybe they are poison to you. Maybe you label them the last word in entertainment. But whatever your particular

sentiments, Ezra K. has become one of the most important figures in the entertainment world. The lazy lout of the mountains has been transformed into a potent factor in big business.

JOHN LAIR of station WLS, Chicago, cradle of the hillbilly industry, is authority for the charge that in his own bailiwick the hillbilly is a lazy lout who gets off his back only when it's time to eat or to go down to get a fresh jug of corn at the spring house. John ought to know. He's a native of the hills himself, and still haunts them once a year in search of new talent or in hope of picking up some previously undiscovered mountain ditties.

But you don't have to take Lair's word for it. You can hear it direct, from Hartford Connecticut Taylor (Harty) of the Cumberland Ridge Runners) who reports the change in his own status.

"Comin' to the city sure has changed things," Harty says. "Down in Kentucky I had one of the few good jobs.

By
Harry Steele

IT WAS back in 1924 that the barn dance moved down out of the hay-mow into the living-room of the American home. Close on its heels followed the vogue for mountain music. Out from the latter cycle strode Ezra K. Hillbilly to become the core of an industry which rings the cash registers of radio and entertainment to the tune of \$25,000,000 a year. And that's important money in any business.

Last year you and I and all the others who foot radio's bills put an approximate \$15,000,000 in wages into his pocket.

In the same period radio presented him in something close to 5,000 different programs—and he is estimated to have consumed around 219,000 of the 9,000,000 air hours given over to radio programs by the more than 650 broadcasting stations around the country.

EZRA K. HILLBILLY'S number is legion. He has been comin' 'round the mountain in droves for eleven years now until the question of where to find his successors is getting to be a problem. In spite of the depletion of his replacement ranks, the number



Skyland Scotty Wiseman is the handsome, intelligent chap in the upper left corner; in real life he's Lulu Belle's husband. And in circle is Slim Miller

of hillbillies employed in radio in 1934 is so large that if all of them were laid end to end—they would be in the position they were most accustomed to before the lure of easy radio money brought them out of their cow pastures.

Odds are about six to one that if, as you read this article, you dial six

Bradley Kincaid is one of the earliest of the network hillbillies, and still is considered one of the best to be found in radio



STORY of the BUSINESS

You Need Not Wonder Any Longer Who the Hillbilly Leaders Are, and Where They Came from — Here's the Lowdown

I was a banker and made \$25 a week, but most of the boys down there don't have any job at all and they just lay around home with their git-tars singing songs their granpappys had taught 'em.

"We surely didn't know much about making money. That \$25 I was getting was tops for a hill man, but now that we're up here making that much a day it certainly makes things different. Now we got cars and a lot of clothes and most of the boys have even got bank accounts. And when you've seen a hillbilly with money in the bank, you mought as well close your eyes. There just ain't anything left to see."

WHEN the hillbilly stone was cast into the radio mill pond the ripples rolled out until they washed far-flung shores. Radio alone was not touched by the waves. They were felt in a variety of lines that border the entertainment world, song publishers, recording companies, musical instrument

manufacturers, costume designers, scene painters and kindred branches of trade. All of these have feasted on the profits which are the backwash of the hillbilly industry.

When Ezra K. began selling song



Carson Robinson shares honors with Bradley Kincaid, for they started at about the same period; he's still tops



Lulu Belle, on the bench with Red Foley above, is said to receive the greatest number of admiring letters of any star. The chinless cut-up is Olaf, the Swede

the retailers seeking fiddles or guitars, standard equipment for musicians of the hill breed. Their purchases alone have given the instrument makers' business an impetus it hasn't known in years.

The fact that synthetic hillbillies' singing often is tinged with a slight European or Asiatic accent, doesn't affect the dollar value of the business which they inspired. These Brooklyn and Bronx mountaineers, in an effort to heighten the flavor, affect the assumed hillbilly costumes of ten-gallon hat, high-heeled boots, corduroy breeches and flaming flannel shirt which, in truth, are about as indigenous to the Cumberlands as chop suey is to China. For your private information the hillbilly at home is lucky if he has a pair of personal overalls.

But thus do even the clothing manufacturers pinch out their share of that yearly \$25,000,000 take.

ALL of this is pretty potent business in light of the fact that Ezra K. is a Pariah in his own abode. On the air he may be the object of your affections, but at home he generally is the despair of his mammy and the goal of many a pappy's swiftly impelled boot-

So much for the artist in person. Now consider his music, which brings us around again to John Lair's part in the dissemination of mountain songs.

Every year Lair makes a safari into
(Continued on Page 42)

hooks containing his favorite numbers, his photograph and a charitable sketch of his career, he disposed of them in quantities that made the regulation song publishers feel like petty operators. His effect on instrument manufacturers was magical. In his wake have sprung up innumerable metropolitan imitators who have flocked to

THE HILLBILLY BUSINESS

(Continued from Page 21)

the Kentucky hills. With him go Harty and Slim Miller (another fiddling hillbilly of the Ridge Runners) whom Lair uses for decoys.

They set up camp in some Old Kentucky Home and the decoys are posted at a strategic point near the narrow mouth of Renfro Valley. Then Lair circles the place with his beaters. He sounds the yodeling Call of the Cumberlands, his aides start closing in to flush the quarry—and the chase is on.

Station WLS, Chicago, generally is recognized as the source from which these programs sprang. But even the start of the thing at WLS was accidental. In 1924 when the station still was owned by the mail-order house from whose slogan the call letters were derived, Director Ed Bill decided that an old-fashioned barn dance, featuring old-time fiddlers, would be an entertaining novelty for Saturday night programs. A search of all Chicago did not reveal one of those rare resin-scrappers of the midland haymows.

The musicians' union finally discovered a symphony violinist who had been raised in the country, and who recalled the hilarious style of those

rural fiddlers. He practised it for an entire week before the station had the temerity to present him. To many of the listeners he was a link with the past, but he certainly didn't sound authentic to the trained ear. Real barn-dance fiddlers still living in the hinterlands accepted his playing as a challenge, and on the second Saturday night there were several of them on hand to display how it really was done.

It was decided to add a singer to the program so Chubby Parker, already a balladier on the station, was pressed into service. Now folk songs were not strictly down his alley, and Chubby sounded more than slightly synthetic. His rendition of the Barbary Allen type of song was another challenge to the backlands.

Then the lightning really hit. Into WLS studios one day walked the Chicago Y. M. C. A. quartet which featured a round-faced, youthful lad whose sweet voice was made to order for the furore that was then gathering. And he was not only from deep in the Kentucky hills, but he had a personal library of original numbers.

He was Bradley Kincaid, the Mountain Boy, who, with his houn' dog gui-

tar, became the topnotcher of all the hillbillies and the actual hub of this multi-million dollar enterprise.

Many big names in the entertainment field stud the saga of this amazing industry. Shoulder to shoulder with Kincaid stands Carson Robison, and there have been lesser lights by the score.

No, indeed, calling the hillbilly industry a \$25,000,000 business is not an exaggeration.

Photographs of artists contribute large figures to the annual outlay. A mighty acceptable annual income would be the equivalent of the postage expended alone on letters of adulation to Lulu Belle, the 22-year-old Carolina girl who was reared in the Kentucky mountains and who is believed to be the recipient of the largest personal mail in radio.

Put them all together—they spell millions, and it appears that there will be no let-up in the spread of the enterprise so long as generation succeeds generation to keep alive the informal music which pulls out all the stops on that most important of all the great organs—the human heart.

MEETINGS

The Southern California Academy of Sciences held its annual meeting at California State University, Fullerton, on 3-4 May 1974. At a Folk Music section chaired by D. K. Wilgus the following four papers were read:

"Techniques of Blues Composition Among Black Folksingers," by David Evans (Cal State, Fullerton). On the basis of recordings and interviews of southern black folk blues singers, the author distinguishes several types of blues composition. These are compared and contrasted with the type of composition used by southern white folksingers.

"Kinship, Cognition, Creation and Recreation in an Aberdeenshire Family of Traditional Singers," by James Porter (UCLA). The Turriff-Stewart family of the village of Fetterangus, Scotland, reveals certain significant features of traveller and non-traveller socio-cultural processes. The author indicates interaction and contrast in these processes at four levels: kinship, cognition, creation, and re-creation, where these are principal determinants in an analysis of song style.

"Fiddling From the Big State," by Michael Mendelson (UCLA). The fiddling tradition in Texas has developed in a unique way. A change from primarily dance- to contest-fiddle music has led to an expanded repertoire and a conscious process of re-working traditional tunes both melodically and rhythmically to make them "more interesting" as contest material. Perhaps the greatest influences on the Texas style have been the jazz and Western Swing bands, and this has affected both repertoire and manner of performance. The author discusses the Texas fiddling tradition with particular emphasis given to the fiddling of Banny Thomasson, one of the most influential of the Texas fiddlers.

"The Sentimental Ballad: A Neglected Folk Song Category," by Anne and Norm Cohen (UCLA). The sentimental ballad, once disregarded by Anglo-American folksong scholars, is now generally recognized as an important ballad type well-represented in oral tradition. The form has not been studied in depth, however; and even a definition is wanting. Some problems in arriving at a definition are discussed. "In the Baggage Coach Ahead," a good example of a sentimental ballad, is discussed.

THE SHUG FISHER STORY

By Ken Griffis

Grady County, on Spring Creek, seven miles east of Chickasha, Oklahoma, was George Clinton Fisher's birthplace, on 26 Sept. 1907.

At a very early age, young George was given the nickname of "Shug." When asked how he came by the name, Shug replied, "My mother gave it to me, 'cause I was such a sweet baby."

Shug's father, George, was of Scots-Irish extraction. His mother, Emma Harkins Fisher, was one-quarter Choctaw Indian. The Fisher family was a typical farming family, with children Walter, Altha and Roy preceding Shug. When Shug was about ten years old the family moved by covered wagon to Pittsburg County, Oklahoma, near the small community of Indianola, which is about eighteen miles north of McAlester.

Shortly after the move to Indianola, Shug swapped a saddle blanket for a "tater-bug" mandolin. As Shug explained it, "I swapped the saddle blanket for a mandolin, not knowing at the time that my dad had once played the fiddle. I had never heard him speak of it. The mandolin tunes just like a fiddle and my dad asked why I didn't trade for a fiddle, which some time later I was able to do. My dad would saw away and practice on my fiddle and soon the old tunes came back to him. He apparently had been a good fiddler in his day. I learned to play the guitar and when my dad played the fiddle, I backed him up. As we played each tune, he would occasionally miss a note and I would stop. My dad would say, "Keep going, dammit. I'll catch up with you."

At the age of sixteen, Shug began to perform for local square dances. He recalls he couldn't afford a fiddle case; he had to carry his fiddle in a pillowslip tied to the saddle horn, riding for several miles to play for an evening's entertainment.

An event took place shortly before Shug left the old homestead that was to have a lasting effect on his career. In 1924, a medicine show made a local appearance and Shug was fascinated by the show's "Toby", the comedian with the bright red wig and blacked-out tooth. Life was hard and there wasn't much to laugh at, or with, and he could see that laughter was important to people. Shug decided then and there he wanted to make people laugh.

Music, too, was a compelling urge for young Fisher. In everything he did, music was a part of it. When picking cotton or walking behind a plow, singing was a necessary part of his life. Music was a part of his being, whether singing songs of others, or his own, as it came from the heart.

In 1925, Shug, his father and a friend took off for California in a new Model-T Ford, covering at times, the impressive distance of two hundred miles a day. California, at this time, was made up of large ranches producing lemons, oranges, walnuts and a wide variety of produce. Shug accepted first one job, then another, going where there was a need, which included a stint in the oil fields as a cable-and tool-dresser.

All the while, Shug kept alive his interest in music, dragging out his fiddle to play at a gathering or square dance. In 1927, he moved to Poplar, seven miles west of Porterville, in the San Joaquin Valley. While there he was asked to appear on the Fresno Bee Newspaper radio station, KMS, with no money being offered, just publicity. It was at that time that Shug discovered publicity is fine--but you can't eat it. From then on, he said, "My motto was pay me something, or I don't play."

His first exposure to the big city of Los Angeles came when he was invited to appear on the Hollywood Breakfast Club. A later trip to Los Angeles proved unfruitful but finally in 1931, Shug made contact with Tom Murray and was offered a position with his group, "The Hollywood Hillbillies." Others with the group were Chuck Cook, Norman Hedges, Ken (Shorty) Carson, Jack Ross and Raymond Courtney, who was also known as Joe Bradley and later as Curley Bradley, the radio voice of Tom Mix. In addition to the fiddle, Shug learned to play the bass fiddle and was probably one of the earliest musicians to play one in a western band. Feeling the group needed a really good fiddler, Shug made a trip back to Oklahoma to get an old friend, Lenn "Dynamite" Dausey to join the Hillbillies. Shug considered Len one of the best oldtime fiddlers he had ever heard.

While the Hollywood Hillbillies were fairly popular in and around Los Angeles, little in the



SONS OF THE PIONEERS, 1949. Standing, 1 to r: Hugh Farr, Ken Curtis, Bob Nolan, Lloyd Perryman. Seated, 1 to r: Shug Fisher, Karl Farr.

way of salary was offered and after a year, Shug left to join the "Beverly Hill Billies," a phenomenal West Coast group. Openings in the group were created due to internal dissension and in 1934 the group split; one segment remaining in Los Angeles, the other traveling to San Francisco. Shug joined the San Francisco group, taking along his young friend, Ken Carson. Shug assumed the story name of Aaron Judd; Carson became Kaleb Winbush.

Remaining with the Beverly Hill Billies for only a short while, Shug took off in 1935 on an extended road tour with another musician, Roy Faulkner, the "Lonesome Cowboy," from Radio XER in Del Rio, Texas. They were appearing in Council Bluffs, Iowa, when Hugh Cross came backstage and asked Shug if he would like to join his organization, sponsored by the Georgie Porgie Breakfast Food Company. Shug very willingly accompanied Cross to Wheeling, W. Virginia where his job was to open up new territory for the company. Shug had a most satisfying stay of four years in this pleasant city, and he found the most faithful radio audience that he ever had the pleasure of entertaining.

It was in this general period of time that Shug began writing songs in earnest and proved to be quite prolific. Shug recalls: "I used to be driving along; think of a song title and pull off the road to write a few lyrics. By the time I arrived at my destination I had a verse or chorus finished. Then I would put the music to it. I couldn't read music so I would have a Music Copyist make a lead sheet copy. A lot of songs I never finished. You get hung-up on lyrics some time, so you put it aside and look at it again next week. It might flow simple and easy. If not, forget it, because another song is on your mind."

Station WLW in Cincinnati beckoned and Shug and Hugh left for this hotbed of country music. Not too surprisingly, they called themselves "Hugh and Shug's Radio Pals." Others in the Pals were Ken Carlson, Lenny Aylshire, Ted Grant and Buddy Ross. It was here that Shug met and married Miss Peggy Summers from Bolivar, Mo. Shug remained at WLW for about two years, leaving when World War II began.

Returning to Los Angeles, he obtained defense work, primarily with Lockheed Aircraft in Burbank. During these war years, he was contacted by Mr. Art Rush, head of the Victory Committee, asking that Shug help provide entertainment for defense workers.

An important event occurred in 1943 that led to a significant turn in Shug's career. Pat Brady, bass player and comic for the Sons of the Pioneers, was called into service and Shug was asked to take Pat's place. Naturally he was interested, as he was greatly impressed with the group and knew all of the individual members before they had organized the Pioneers.

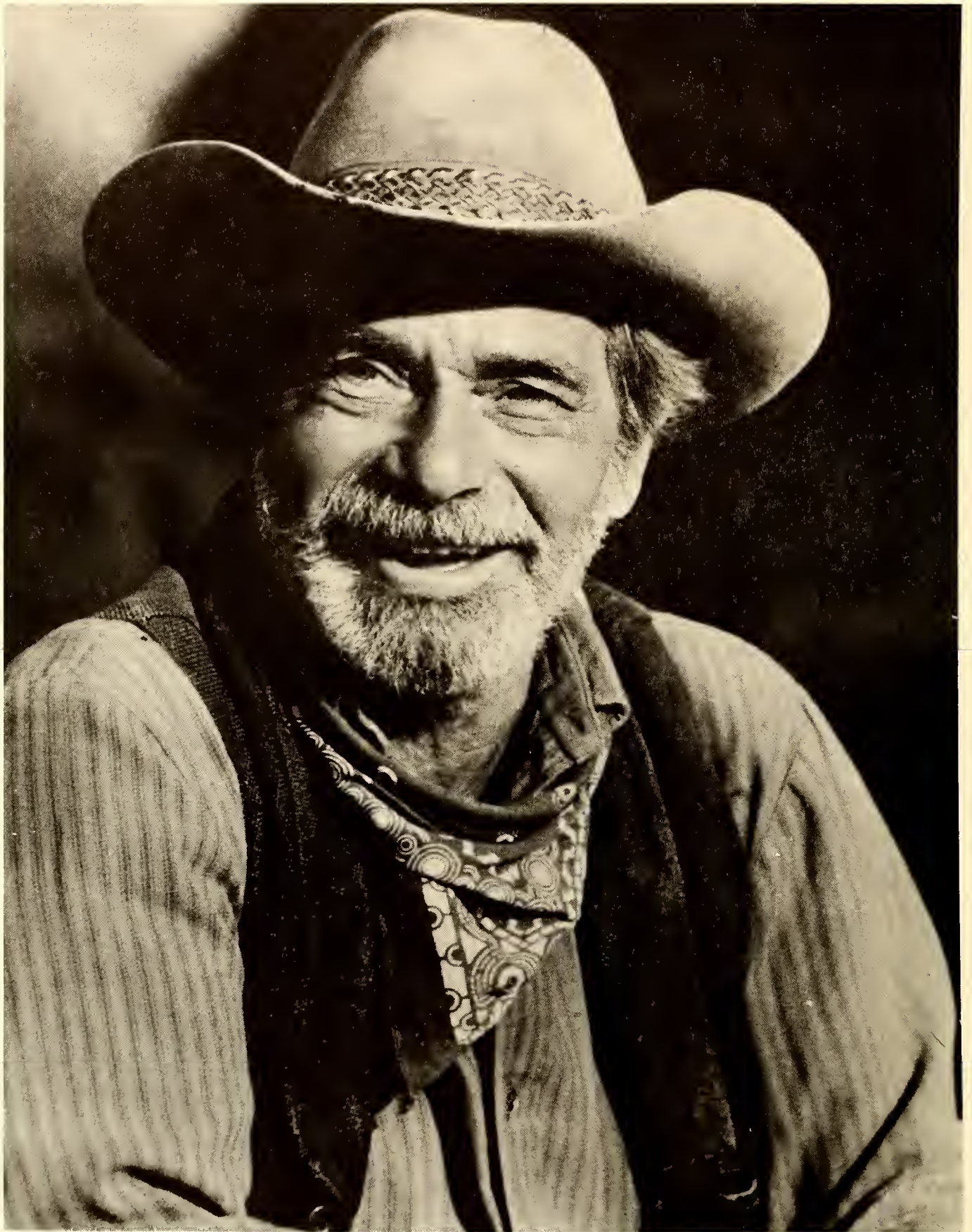
Shug made one point very clear. He said, "I knew I could never take Pat Brady's place in the hearts of the Sons of the Pioneers. All I could do was try and fill his place as a comedian and bass player. I had a big pair of shoes to fill and I have such little feet. My style of comedy and Pat's were altogether different. But the Sons of the Pioneers were wonderful and understanding and before long the group warmed up to me and with a lot of patience and help, they made me feel I was a Pioneer. Without question, they were the greatest Western singing group ever assembled."

So it was, in 1943, Shug Fisher became an official member of the Pioneers, joining Bob Nolan, Tim Spencer, Ken Carson, Hugh and Karl Farr. The years spent with the Pioneers were by and large satisfying, according to Shug. He was greatly impressed with the precision singing of the group and the talents of the Farr brothers. The highlight of his time with the Pioneers was their appearance on stage at Carnegie Hall in 1951. During this same period, Shug provided many laughs for the Pioneer radio and T. V. series, "Lucky-U Ranch." Shug appeared on a number of Pioneer RCA recordings, with one of his own compositions, "Forgive and Forget" recorded on their first session.

Shug remained with the group until 1945, leaving upon the return of Pat Brady, to join Stuart Hamblen's Lucky Stars. He again joined the Pioneers in 1949 when Brady left to do a T. V. series with Roy Rogers. He was a Pioneer until 1952 when he joined Ken Curtis to work radio and movies. Shug once again returned to the Pioneers in 1955, replacing Deuce Spriggins, this time remaining until 1959 when he took final leave to, "kinda take it easy and do a lot of hunting and fishing."

It wasn't too long before he was offered a spot on the Red Foley "Ozark Jubilee" T. V. show, originating out of Springfield, Mo., which he couldn't refuse and remained there until 1961. Returning to Hollywood, Shug decided to try his hand as a character actor in movies and T. V. He found a welcome roll in the series, "Ripcord," featuring his old friend, Ken Curtis. Shug has worked in many different movie and T. V. productions, including the successful roll as "Shorty Kellums" in nineteen episodes of the Beverly Hillbillies T. V. show and several appearances in the Gunsmoke T. V. series.

Shug is a very pleasant, good-natured unassuming individual. His favorite pastimes are golf and fishing and will let work in T. V. and movies interfere when it becomes a necessity. As Shug says . . . "once you get used to eatin', it's hard to quit."



GEORGE "SHUG" FISHER (From Wonderful World of Disney--"Hogwild")

APPENDIX I: SHUG FISHER COMPOSITIONS

A Million Memories	Lonely World
Beer Garden Blues	Lonesome Cowhand
Belle of Cheyenne, The	Lonesome Train Blues
Blue Ribbon Band	Maple Leaves Are Falling, The
Blue Valley	Moss Covered Mound, The
Blues Keep Following Me, The	Phooey On You, Little Darlin'
By the Dawn of Tomorrow	Ranch House On The Prairie
Cincinnati Lou	Sad and Lonely Cowboy
Crying Steel Guitar	Singing in the Saddle
Dear Old Daddy	Starlit Valley
Don't Hand Me That Ol' Line	Sunset in the Hills
Don't Pretend That You Care	Take Me Back to the Old Plantation
Down in Sunny Caroline	That's My Paradise
Down the Trail to the Girl I Love	There'll Come a Time When You'll be Blue
Foolin' All the Time	There's a Girl in Old Kentucky
Forgive and Forget	You Broke My Heart When You Said Goodbye
Gypsy Told Me, The	You'll Miss Her When She's Gone
Honeymoon Stream	You Were Never Mine
I Don't Want Anyone Else	Upon the Hill
(If I Can't Have You)	Weeping Willow Lane
I'm All Through Trusting You	West Virginia Cabin
I'm Not Foolin' Now	When the Sun Comes Shining Through
I Never Knew You Loved Me	Where the Mountains Kiss the Sky
Kentucky's Blue Hills	Whiz Went My Heart
Let's Go Down to Grandma's House	Who Started the Blues Goin' Around
Little Girl	Woman, I'll Slap You Down

APPENDIX II: MOTION PICTURES IN WHICH SHUG FISHER APPEARED

Lights of Old Santa Fe	-	with Roy Rogers & Sons of the Pioneers
Yellow Rose of Texas	-	with Roy Rogers & Sons of the Pioneers
San Fernando Valley	-	with Roy Rogers & Sons of the Pioneers
Utah	-	with Roy Rogers & Sons of the Pioneers
Along the Navajo Trail	-	with Roy Rogers & Sons of the Pioneers
Sunset in El Dorado	-	with Roy Rogers & Sons of the Pioneers
Bells of Rosarita	-	with Roy Rogers & Sons of the Pioneers
Man From Oklahoma	-	with Roy Rogers & Sons of the Pioneers
Song of Arizona	-	with Roy Rogers & Sons of the Pioneers
Don't Fence Me In	-	with Roy Rogers & Sons of the Pioneers
My Pal Trigger	-	with Roy Rogers & Sons of the Pioneers
Under Nevada Skies	-	with Roy Rogers & Sons of the Pioneers
Roll on Texas Moon	-	with Roy Rogers & Sons of the Pioneers
Helldorado	-	with Roy Rogers & Sons of the Pioneers
Springtime in the Sierras	-	with Roy Rogers & Sons of the Pioneers
Song of Nevada	-	with Roy Rogers & Sons of the Pioneers
The Last Roundup	-	with Gene Autry
Riders of the Pony Express	-	with Ken Curtis
Susanna Pass	-	with Roy Rogers
Home on the Range	-	with Monte Hale
Rio Bravo	-	with John Wayne & Maureen O'Hara
Ding Dong Williams		
Swing Your Partner		

PRELIMINARY NOTES TO A SHUG FISHER DISCOGRAPHY

It is not possible at the present time to compile a complete discography of recordings by Shug Fisher, since much of the information is not available. Therefore, we offer what data we do have, and request readers with additions and corrections to send them to the editor.

Decca. 16 July 1937. New York. Hugh (Cross) and Shug (Fisher)'s Radio Pals.

62398A	Honeymoon Stream ✓ [Fisher]	Decca 5407
62399A	Union County ✓	Decca 5439
62400A	On a Green Mountainside in Virginia ✓	Decca 5534
62401A	That's My Paradise ✓ [Fisher]	Decca 5439
62402A	Weeping Willow Lane ✓ [Fisher]	Decca 5506
62403A	Sugar Babe ✓	Decca 5407
62404A	Little Girl Dressed in Blue ✓	Decca 5428
62405A	Where the Golden Poppies Grow ✓	Decca 5406
62406A	What's the Reason (I'm Not Pleasin' You) ✓	Decca 5506
62407A	There's a Blue Sky Over Yonder ✓	Decca 5466
62408A	Back To Old Smoky Mountain ✓	Decca 5466
62409A	Nobody's Sweetheart ✓	Decca 5534
62410A	Are You From Dixie ✓	Decca 5451
62411A	Moonlight and Roses ✓	Decca 5406
62412A	When You Wore a Tulip ✓	Decca 5428
62413A	Five Foot Two, Eyes of Blue ✓	Decca 5451

Capitol. Electrical Transcriptions by Shug Fisher and the Ranchmen Trio.

G-35	1. Out On the Open Range
	2. Cowboy's Dream
	3. Little Joe the Wrangler
	4. Texas Plains
G-36	1. When the Bloom Is On the Sage
	2. Bury Me Out On the Prairie
	3. Ridin' Down To Santa Fe
	4. Cowboy Jubilee
G-37	1. Your Heart Will Change Your Mind
	2. Whoopee Ti Yi Yo
	3. Cool Water
	4. Belle Of Cheyenne
G-38	1. Take Me Back To My Boots and Saddle
	2. Chime Bells
	3. Don't Hand Me That Old Line
	4. The Little Old Sog Shanty On the Claim
	5. Don't Pretend that You Care
G-39*	1. Crawdad Song
	2. Froggy Went A Courtin'
	3. Shame On You
	4. Go West Young Man
	5. Goin' Back to Texas
	6. Tender Foot
G-40*	1. Twenty One Years Is a Mighty Long Time
	2. Whoopee Ti Yi Yo Git Along Little Dogies
	3. Rheumatism Blues
	4. Out On Loco Range
	5. I'm a Happy Guy In My Levi Britches
	6. Elevated Railroad

- G-85*
 - 1. Detour
 - 2. I'm Thinking Tonight Of My Blue Eyes
 - 3. Wabash Cannon Ball
 - 4. Peach Pickin' Time Down In Georgia
 - 5. Gooseberry Pie
- G-86*
 - 1. San Antonio Rose
 - 2. Blue Ridge Mountain Blues
 - 3. Santa Fe Town
 - 4. Climbin' Up the Golden Stairs
 - 5. Turnip Greens
- G-87
 - 1. Texas U.S.A.
 - 2. Roundup In the Sky
 - 3. Fiddler Joe
 - 4. Forgive and Forget
 - 5. Love and Tears
- G-88
 - 1. I'm Not Foolin' Now
 - 2. Spanish Cavalier
 - 3. We'll Rest At the End of the Trail
 - 4. The Convict and the Rose
 - 5. Wait Til the Sun Shines Nellie
- G-93
 - 1. Maple On the Hill
 - 2. Oklahoma City Blues
 - 3. Cowboy Jack
 - 4. Jesse James
- G-94
 - 1. In the Cumberland Mountains
 - 2. Ridge Running Roan
 - 3. I Follow the Stream
 - 4. Echoes From the Hills
 - 5. Message From Home
- G-95
 - 1. Blue Mountain Shack
 - 2. Beautiful Texas
 - 3. Lonesome Train Blues
 - 4. Moonlight On the Prairie
 - 5. Sweet Evalina
- G-96
 - 1. Wait for the Wagon
 - 2. Bury Me Beneath the Willow
 - 3. Don't Pretend That You Care
 - 4. Wonder Valley
 - 5. Little Cabin In the Cascade Mountains
- G-116**
 - 1. When It's Harvest Time Sweet Angeline
 - 2. Cowboy's Dance
 - 3. By the Window At the End of the Lane
 - 4. Moonlight and Roses

* These sides are by Shug Fisher, with guitar accompaniment.

** Reverse side of G-116 is by Karl and Harty.

Capitol. Commercial Album by Shug Fisher.

- AC 77
 - Cowboy's Dream
 - Whoopee Ti Yi Yo
 - Out On the Open Range
 - Texas Plains
 - When the Bloom is On the Sage
 - Take Me Back to My Boots and Saddle

[We are grateful to Bob Pinson of the Country Music' Foundation for much of the above information.]

COMMERCIAL MUSIC GRAPHICS: NUMBER TWENTY-NINE

In any list of indigenous American art forms the Western film shares honors for vitality with jazz music. The genre labeled "cowboy movie," "horse opera," or "sagebrush saga" can be dated to 1903 when Edwin S. Porter filmed "The Great Train Robbery," a dramatic moving picture based on an actual happening at Table Rock, Wyoming. In the seven decades since Porter's classic was first viewed, Westerns have been placed in a wide variety of frontier settings from French and Indian War scenes (Alleghenies) to the Alaska gold rush. Plots have likewise ranged from melodramatic borrowings out of Italian opera to contemporary psychological studies of morbid anti-heroes. An excellent recent overview of this art form is The Western: From Silents to the Seventies by George Fenin and William Everson (New York: Grossman Publishers, 1973).

American folksong students are aware of the musical Western, but, curiously, there seem to be no academic case studies by folklorists of particular films. Nor is there any available working checklist of folksongs used in film sound tracks. Hopefully, a cinema buff will undertake research in this area for JEMFQ. A few obvious questions demand response: What kinds of folksongs, if any, did movie pianists play before "talkies" were perfected? What role did the screen's singing cowboys of the mid-1930s perform in altering traditional country music? When did documentary and ethnographic films first present unadorned folksong in a natural situation?

Although these questions fascinate me, I cannot answer them for they lie in unexplored fields. They are raised here because this graphic feature is the first that I have undertaken on the movies. The four pages reproduced come from three press books recently acquired by Gene Earle. These large tabloid books are 12" x 18" in size and each is named after a Gene Autry film. "In Old Monterey" is a three-leaf foldout of six printed pages. "Boots and Saddles" holds eight printed pages and is stapled. "Call of the Canyon" holds twenty printed pages and is also stapled. The first of these books is printed in black and green on white coated paper; the second in black only; the third in black and salmon. Only one press book, "In Old Monterey," a re-release, is copyrighted by its publisher, 1943, while "Boots and Saddles," the earliest of the three films, was released during 1937.

I shall assume that readers of JEMFQ need no elaborate introduction to Gene Autry. Hailing from a ranch in Tioga, Grayson County, Texas,

he had heard traditional music as a child. His first exposure to professional show business came while he served a brief apprenticeship with the Fields Brothers Medicine Show. By occupation Gene was a railroad telegrapher in Oklahoma, but one deeply pulled to the entertainment scene. He recorded his first disc, "My Dreaming of You"/"My Alabama Home" (Victor 40200), in New York on 9 October 1929. Autry's introduction to Hollywood came after Nat Levine, the head of Mascot Studios, heard him on the radio. Gene's first movie bit was in the Mascot serial, "Mystery Mountain." This early part led to a guest-star singing role in Ken Maynard's feature, "In Old Santa Fe" (released 1935), and later to Gene's own serial "Phantom Empire." The success of this frantic adventure involving a radio star trying to meet his studio deadlines, led to Autry's stardom as well as to Mascot's reorganization as Republic Pictures. Autry, now billed as The Singing Cowboy, caught on with a world-wide public, and both he and Republic became rich. He was widely imitated; he can now only be described as an American culture hero who has influenced the realms of recordings, movies, television, and professional sports.

We can assume that Republic published a press book for each of Autry's many films. The books were certainly intended to give the prepared publicity the longest possible use. It must be stressed that the press books included a wide variety of material: boiler-plate stories ready to go into local newspapers, illustrated slugs, mats, and cuts, order pictures for huge circus-sized posters, autographed photos, novelties, accessories, lobby cards, marquee banners, tips to show managers on promotion stunts and tie-ups. One such tie-up is typical. Gene is posed on Champion alongside his Diamond T truck. Republic promises to use this photo in automotive trade papers. Exhibitors are exhorted to "cash in on the definite profit angles connected with this tie up. . . . Make sure mention is given to 'Boots and Saddles'."

Movie publicists could not overlook the screen itself as a selling medium. "Call of the Canyon" exhibitors were offered a Brilliant Color Slide, packed with action and thrills. (When flashed on the screen, this slide delivers a message of real entertainment to attract the attention of all your patrons and to fill your box office.) The film's trailer--

RIDING AND SINGING HIS WAY TO NEW GLORY!



GENE AUTRY

BOOTS *and* SADDLES



with **SMILEY BURNETTE**

JUDITH ALLEN • RA HOULD

Directed by **JOSEPH KANE**

Screen play by Jack Natteford, Oliver
Drake • Original story by Jack Natteford

Associate producer Sol C. Siegel

a **REPUBLIC** picture



POSTERS



THREE SHEET



SIX SHEET



ONE SHEET



22"
x
28" 's



AVAILABLE AT THESE REPUBLIC BRANCHES

ALBANY, N. Y. 1046 Broadway
ATLANTA, GA. 162 Walton Street
BOSTON, MASS. 25 Winchester Street
BUFFALO, N. Y. 305 Pearl Street
BUTTE, MONT. 115 E. Granite Street
CHARLOTTE, N. C. 227 West 4th Street
CHICAGO, ILL. 1304 South Wabash Avenue
CINCINNATI, OHIO 1635 Central Parkway
CLEVELAND, OHIO 450 Film Building
DALLAS, TEXAS 2011 Jackson Street
DENVER, COLO. Broadway and Champa
DES MOINES, IOWA 1122 High Street
DETROIT, MICH. 610 Film Ex. Building
INDIANAPOLIS, IND. 408 North Illinois St.
KANSAS CITY, MO. 215 West 18th Street
LOS ANGELES, CALIF. 1924 South Vermont Ave.
MEMPHIS, TENN. 397 South Second Street
MILWAUKEE, WIS. 1121 North 8th Street
MINNEAPOLIS, MINN. 1111 Currie Avenue
NEW HAVEN, CONN. 132 Meadow Street
NEW ORLEANS, LA. 1307 Tulane Avenue
NEW YORK, N. Y. 630 Ninth Avenue
OKLAHOMA CITY, OKLA. 623 West Grand Ave.
OMAHA, NEBR. 1514 Devonport Street
PHILADELPHIA, PA. 1222 Vine Street
PITTSBURGH, PA. 1701 Boulevard of Allies
PORTLAND, ORE. 925 N. W. 19th Avenue
ST. LOUIS, MO. 3214 Olive Street
SALT LAKE CITY, UTAH 214 East First South St.
SAN FRANCISCO, CALIF. 221 Golden Gate Ave.
SEATTLE, WASH. 2420 Second Avenue
TAMPA, FLA. 115 South Franklin Street
WASHINGTON, D. C. 925 New Jersey Ave., N.W.

EMPIRE FILMS, Ltd., CANADA
CALGARY, ALBERTA Film Exchange Building
MONTREAL, QUEBEC 5971 Montclair Avenue
ST. JOHN, N. B. 12 Hazen Street
TORONTO, ONTARIO 277 Victoria Street
VANCOUVER, B. C. 1218 Burrard Street
WINNIPEG, MAN. Film Exchange Building

BRITISH LION CORP., ENGLAND
LONDON, ENGLAND 76 Wardour Street
SAM W. SMITH, Managing Director

BRITISH EMPIRE FILMS PTY. Ltd.
AUSTRALIA
SYDNEY, N.S.W. Film House, 251A Pitt Street
MELBOURNE, C.I., VICTORIA Film House, Bourke Street
ADELAIDE, S.A. West's Theatre Buildings
BRISBANE, QUEENSLAND Shell House, Ann Street
PERTH, W.A. Film House, Wellington Street
HOBART, TASMANIA 48 Melville Street

BRITISH EMPIRE FILMS (N. Z.) Ltd.
NEW ZEALAND
WELLINGTON, N. Z. Courtenay Chambers, 15 Courtenay Place

REPUBLIC PICTURES CORPORATION
1790 Broadway, New York, N. Y.

SET OF EIGHT 11" x 14" 's

Also Available As A Slide



INSERT CARD



Title Card



"ARISTOCRATS OF THE RANGE" NICKNAME FOR SINGING GROUP

Most appropriately dubbed "The Aristocrats of the Range," the "Sons of the Pioneers," currently featured by Republic in "Call of the Canyon," opening at the Theatre, have created a type of cowboy music which has been recognized by musical authorities as strictly "highbrow." Such tunes as "Tumbling Tumbleweeds" are destined to go down in history as a part of our musical folklore, along with the masterpieces of such composers as Stephen Foster.

Bob Nolan

Bob Nolan, who heads the troupe and is its chief composer, was born in the wilds of the northern Canadian timber country, in the tiny settlement of "Point Hatfield," 250 miles north of St. Johns, N. B. His father, an American citizen, dropped him off in Tucson, Arizona, while en route to join General Pershing's forces on the Mexican border in 1914. After a brief interval of schooling here, Bob wandered down into old Mexico where he worked on ranches and in the silver mines. Here he met a motion picture producer who implanted in his mind an ambition to journey to Hollywood with his mellow baritone voice and his guitar. Hollywood was a disappointment at first, and he worked variously as a life guard and caddy at the Bel Air Country Club, before learning, through a newspaper advertisement, that Roy Rogers was looking for a cowboy baritone to round out a trio singing over Station KTM in Inglewood. Bob "joined up," and he, Rogers and Tim Spencer were sponsored by a finance company which featured them as the "O Bar-O Boys." The trio soon expanded, and became the "Sons of the Pioneers."

Nolan is a six-footer and weighs 195 pounds. He has brown eyes and black hair.

Lloyd Perryman

Lloyd Perryman, the youngest member of the group, is a native of Melbourne, Izzard County, Arkansas. He emphatically denies that he is Bob Burns' cousin Crawford! Lloyd traveled, via Santa Fe roads, to California's San Joaquin Valley at the age of sixteen, and went to work on a ranch near Wasco. He happened to see a motion picture show in which the Sons of the Pioneers were featured, and he resolved then and there that he would some day, by hook or by crook, join the group. He hitch-hiked to Hollywood, auditioned for Bob Nolan, and his plaintive voice and uncanny sense of harmony won him a spot in the organization. Lloyd, blue-eyed and brown-haired, is five feet eight inches tall and weighs 145 pounds.

Tim Spencer

Tim Spencer, identical in height and weight to Perry-

man, but fair-haired instead of dark, was born in Webb City, Missouri on July 13, 1908. His father came from Illinois as a child in a covered wagon caravan, so that Tim is in actual fact a true son of the pioneers.

After growing up on ranches in the southwest he took his first professional job as singer in a night club called "Bucket O' Blood" in Picher, Oklahoma, and before long his fame as a composer-singer-guitar player spread so that he was drafted into the Sons of the Pioneers.

Farr Brothers

The Farr brothers, Hugh and Karl, both hail from Texas; Karl was born in Rochelle on April 25, and Hugh in Llano on Dec. 6. They are part Scotch, part Irish, and one-fourth Cherokee Indian, and their ancestry runs back to pre-Republic days in Texas.

Hugh, one inch short of six feet in height, and 185 pounds in weight, is the fiddler of the team; his fiddling has been widely imitated but never quite duplicated. By the time he was twelve, the blue-eyed, brown haired Hugh was fiddlin' for local barn dances and shindigs, and at the age of nineteen he had written his first mournful ballad of unrequited love. He is today an indispensable member of the organization.

Karl Farr, hazel eyed and black haired, got his professional start playing in a Chamber of Commerce band. He plays guitar, banjo and mandolin with equal skill.

Pat Brady

Comedy is the stock in trade of Pat Brady, who was born in Toledo, Ohio, just twelve minutes short of New Year's Day, in 1914. His parents had been in the show business all their lives, and it was only natural that Pat should follow in their footsteps. He was "carried on" the stage at the age of six months, and some years later he was playing the drum in the band that played outside the tent that housed the Famous Hart Players, his father's current tent show.

Pat's hair is carrot red and his eyes are blue. He stands six feet tall and weighs 165 pounds. Selling newspapers was his very first job.

SMILEY BURNETTE IN EIGHTH YEAR ON SCREEN WITH AUTRY

One of Hollywood's pet beliefs is that the life span of a star is five years. Smiley Burnette, out-size comedian featured in all Republic's Gene Autry westerns (including "Call of the Canyon," now showing at the Theatre) is one of the rare exceptions to the rule. He is now in his eighth year as Autry's inseparable comedy partner, and at the rate his popularity has been mounting in the sagebrush operas he will probably be playing the crooning cowboy's faithful buddy when his beard is halfway down his vest.

As Autry's ever faithful Man Friday, Smiley — or "Frog" as he is known to dyed-in-the-wool western fans — leads a decidedly unglamorous life on the screen. His romantic successes have been nil — Gene is always the hombre who gets the girl. Even his horse, "Black-Eyed Nellie," is a fugitive from a glue-factory! But Smiley produces laughs, and since laughs are an important element in the Autry success formula, Smiley has eased himself into the title of moviedom's Number One western comedian. As such, he may never win any sorority polls as the perfect companion for a desert island, but he has been finishing right next to Autry in the polls that count at option time — the box-office polls.

Smiley has been playing screen pal to Autry ever since they hit Hollywood together back in 1934. They shared many a nickel cup of coffee back in the days when they were working together on radio in Chicago. Gene gave Smiley his first real break. He needed an accordion player, and he heard Smiley's one-man radio station program out of Tuscola, Illinois. He sent for the apple-cheeked, good-natured country youth, heard him play, and made him an offer of \$35 a week.

Smiley had been earning \$17 a week on the Tuscola station, and the opportunity to double his income created pleasantly millionaire-like sensations.

Thus Smiley — whose musical versatility embraced playing knowledge of some fifty-odd musical instruments — became a full fledged member of Autry's show. The pair spent their days making personal appearances in towns within a radius of two hundred miles of Chicago, and each night they returned so as to make their early morning broadcast the following morning. Out of these barnstorming adventures was forged a firm friendship, and when Autry was summoned to Hollywood in 1934, he declined to come unless Smiley was included on the contract deal.

Ironically enough, Smiley — the son of a pair of Christian ministers — became a comedian purely by accident. He added some unintentional comedy

Comedian



SMILEY BURNETTE
currently appearing in the new Republic picture, "Call of the Canyon."

1 Col. Scene Cut or Mat 11H

touches to his first picture, and the effect was so ludicrous that Smiley was immediately typed as a funny man. He didn't like the idea at first, but with typical Burnette good-nature, he took his roles in his stride, and today one of his greatest satisfactions is the knowledge that he has the ability to make millions of people forget their troubles and laugh.

Smiley makes his home in an unpretentious California ranch type house in Studio City. He is married to an ex-newspaper woman, Dallas MacDonald. Center of their domestic life are their two adopted children, Linda and Stephen.

Approval



Gene Autry and Ruth Terry in a scene from the new Republic picture, "Call of the Canyon."

1 Col. Scene Cut or Mat 11H

NOVELTIES — ACCESSORIES



DIE-CUT GUITAR

Here's a novelty that is always popular! A clever throwaway, made of thin cardboard, die cut to shape, size 8½ inches high. Inexpensive enough to use in large quantities. Prices include theatre imprint:

1000 — \$6.00; 5000 — \$5.50 per 1000; 500 — \$4.50

COWBOY HAT

Large, 10-gallon hat, made of pressed papier mache. Guaranteed to fit any size head. Be sure to order them for your ushers, doorman, and the rest of your staff. Swell for cowboy bally on the streets or in your lobby. Each hat comes with a paper hat-band with picture title.

Prices: 4 to 10 — 25c each; 11 to 25 — 23c each; 30 and over 20c each.



NOVELTY BANG GUN

An action film without a bang gun, is like Autry without his horse! Tie-up with local merchants on these and be assured that they'll be getting a good novelty for the children. When the gun is swung downward rapidly, a 'snapper' pops out with a loud report. The gun is made of heavy cardboard and is sturdily constructed. Prices include theatre imprint:

1000 — \$18.50; 3000 — \$17.50 per 1000; 5000 — \$16.75 per 1000; 500 — \$12.00; 250 — \$7.50
(Merchants imprint on reverse \$.00 extra regardless of quantity)

CELLULOID BUTTON

Today everyone is wearing buttons for their individual heroes. Gene Autry has one of the largest fan followings in the country. Thousands and thousands of people will want these buttons to wear picturing their hero. About ten days or two weeks in advance of your play-date, start distributing these buttons to all children, as well as to the adults who will want them.



If you can tie-up with a radio program, give the sponsor a quantity to distribute or get one of the local merchants to tie-up with you, giving a button away with each purchase of a certain amount. In this way the buttons will cost you nothing and at the same time you will be advertising the star of your coming picture.

Prices: 1000 to 4000 — \$12.50 per 1000; 5000 and over \$11.50 per 1000; 500 — \$7.50

three full minutes of punch, action, romance and thrills--will pull patrons back to see the picture. Order yours NOW!

The four items reproduced (all reduced) in this graphics feature were all selected to give press book flavor. The cover for the "Boots and Saddles" book doubled as a window card for the film and could be ordered as such. Theatre owners were urged to "plant them in windows all over town." The inside pages of the press book were headed Advertising (cuts, mats, catchlines), Publicity (advance newspaper stories), Exploitation (some 20 schemes), Publicity (more stories), Lobby Displays (a set of 11" x 14" cards), Posters (one, three, and six-sheet sizes).

From the "In Old Monterey" press book I have reproduced the back cover because it lists Republic's branch offices during World War Two years, and suggests how far the Western film reached. The most elaborate of the three books is "Call of the Canyon." From it I have drawn two publicity stories about artists associated with Gene Autry--The Sons of the Pioneers and Smiley Burnette. The final item, Novelties-Accessories also comes from this large book.

It has become fashionable recently to reproduce period art and to call it nostalgia. This has not been my intent in these commentaries. Rather, I have tried to use visual art to deepen knowledge of folk and country music. We can purchase, today Gene Autry's LPs to play at home. From time to time we catch one of his films on home TV sets. But we cannot fill our parlors or studies

with huge posters or small lobby cards that helped frame a going-to-the-movies experience in the 1930s and 1940s.

From the perspective of the advertising crew that prepared Republic's press books, when Autry's films were gold, a key phrase might have been "cowboy bally." It appears in the copy ("Call of the Canyon") for the papier mache hats--"Swell for cowboy bally on the streets in your lobby." Ballyhoo, a word known to circus and stage promoters, suggested flamboyant, exaggerated, or sensational talk and copy. Press book pictures of guns and guitars, of riders down the canyon, and of cowgirls in crinoline, of course, were prime kinds of ballyhoo.

Gene Autry did not star in realistic documentary Westerns. His musicals, however, pulled movie goers into a world of fantasy and mythology. Not all critics accept The Singing Cowboy as a figure who helped extend America's frontier myth. Nevertheless, one cannot appreciate the development of the Western film as a complex art form without seeing and hearing Gene Autry, and his progeny. These few press book selections help establish perspective as we seek new angles of vision on our past.

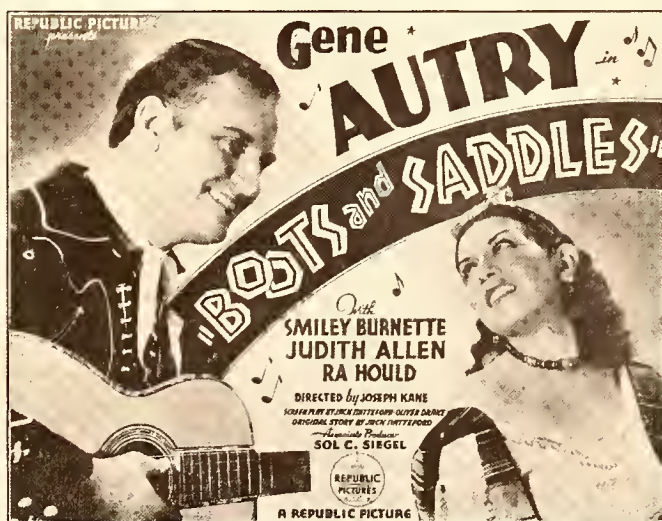
Archie Green
Ohio State University
Columbus

22 x 28



Above Card Available As Slide

22 x 28



THE WEST VIRGINIA SNAKE HUNTERS: JOHN AND EMERY McCLUNG

By Donald Lee Nelson

[NOTE: The author wishes to thank Mr. John McClung of Alexandria, Virginia and Mrs. Gladys Lewis of Sprague, West Virginia for their assistance in the preparation of this article; to Mr. Jan Campbell of Beckley, West Virginia a special debt is acknowledged for his invaluable assistance in locating the McClung family.]

The term "Snake Hunters" is a nickname used by residents of the Mountain State to describe themselves. Often a shortening to simply "Snakes" is employed, but the use of either version seems, by custom and tradition, to be the property of West Virginians alone. Two young men who used it commercially were John and Emery McClung. John McClung was born at Mt. Hope, in Fayette County on 1 August 1906, while brother Emery's birthplace was Beckley, Raleigh County, on 3 January 1910. Both boys grew up in the Beckley-Sprague vicinity at a time when the area was beginning to be mined for its vast supply of coal. The Great War's demand for this commodity earned the region the sobriquet "Smokeless Coal Capital of the World."

John and Emery's parents, Park. W. and Caroline Cheetham McClung, raised seven sons and seven daughters in the community, exposing them all to the music of the area. The elder McClung, a watchmaker from Mt. Hope, began to experience failing health during the War years. At one point the boys' mother told them bluntly that the family was out of money and groceries. John and Emery, still in knee-britches, picked up musical instruments, heretofore used solely for pleasure, walked to town, and began to play on the streets. They performed for passers-by while sitting on the sidewalks or on the courthouse green. Prior to the two youngsters' entrance on the scene, the only street musicians Beckley had seen were blind men. Alfred Reed, for example, had often performed in the courthouse yard.

The boys spent many of their days on the town's streets, performing in the hope of earning enough money to insure their family's survival. At first, onlookers would contribute simply from kindness, but as the youngsters became a frequent sight their payments became increasingly based on their skills. If they played in a fashion their audiences felt was substandard, no coins

would be offered. There were times, too, when money was tight with everyone, and the boys would return home at night with little or nothing to show for their work. On most evenings, however, they would be able to go home with change in their pockets. Because of their youth and small stature they were wisely afraid of being robbed by thugs, hence on their way home they would travel down the middle of the street.

As their professional reputations increased, John and Emery were invited to social gatherings, sometimes for flat fee, but more often on a "pass the hat" basis. One performance at the local Miner's Convention Hall netted them \$23.00--this in a time when twenty cents per hour was a standard wage. They appeared before the Shriners, performing "Moonshine in The West Virginia Hills," one of John's compositions, and their most requested number.

The McClungs were well acquainted with fellow Beckley musician Roy Harvey, whom John describes as being like a brother to him. Although a railroad engineer on the Virginian line, Harvey worked for a time at the Beckley Music Store. When the store owner was not in, John, his brother Leslie, and Roy would sit down and play together, on guitar, violin, and banjo, respectively, although Roy Harvey is best remembered as guitarist with Charlie Poole's North Carolina Ramblers. (John McClung, incidentally, recalls Poole as being an outstanding fiddler.)

Around the dawn of the 1920s the basic McClung group, the West Virginia Trail Blazers, was formed. The quartet consisted of John, violin or guitar, Emery, mandolin or banjo, George Ward (now living in Trenton, New Jersey) guitar, and John Lanchester (still residing in Beckley) on guitar or Hawaiian guitar. E. E. Terry, Roy Harvey's brother-in-law, was the group's manager. The four young men travelled, via a top-down Studebaker touring car, to New York, Chicago, Florida, Texas, and even as far as California. At each town they wished to play they would secure permission from the mayor or city council to perform on the streets. The group remained together until about 1934, when,

JOHN McCLUNG

12457

Box 796

WEST VIRGINIA TRAIL BLAZERS

*McClung Brothers String Band*MUSIC FOR ANY OCCASION
PARTIES - DANCES - LODGES

BECKLEY, W. VA.

THE WEST VIRGINIA HILLS.

I (
In the West Virginia Mountains We have sweet flowing fountains.
On Every little hill we have A still.
Bright lights on Broadway Sunshine in DIXIE.
We have Moonshine in the West Virginia Hills.

(
~~XXXXXXXXXX~~
Big Policeman Always ~~Busy~~ running Around In his Tin Lizzie.
Of Corse he has A Duty to fullFill
But Listen and remember A Hundred Year from Next Jewvember.
Well Have Moonshine In the West Virginia Hills.

3

Folks went crazy over the Election Of corse we need protection
for allthe Nominations to fullfill
Since Hoovers Got elected Moonshine has not been corrected
Well Have Moonshine In the West Virginia HILLS

CHORUS

Oh the Hills The Beautifull Hills
We have Moonshine In the West Va Hills.
Bright lights on BROADWAY Sunshine in DIXIE.
We Have Moonshine In the West Virginia Hills

A xerox copy of this typescript was given the author by John McClung. By the time he received it, someone had gone over the less distinct letters with pen in order to improve the legibility of the poem.

between marriage and the Depression, the members drifted apart.

Since the McClungs were the nucleus of the band, they were sometimes asked to perform as a duet. They were playing in a restaurant in 1923 when a Mr. Frederick, then owner and operator of a radio station WOBV in Charleston offered them \$50.00 for a fifteen minute spot. They were also the first two singers regularly heard over WSAZ, Huntington.

In 1927 the brothers were contacted by the Woodrum Outfitting Company, a Charleston mercantile and furniture store, asking if they wished to record. Following an affirmative response they received a check for fifty dollars each together with train tickets to New York. The accompanying letter, over the signature of a Mr. O'Keefe, explained that the Brunswick Company did not wish to incur the expense of bringing four musicians to their studios, so John and Emery alone were invited. Mr. O'Keefe warned the two to tell no one they had any money, told them where to debark from the train, and instructed them to ask a policeman for directions to the recording studios, located at 799 Seventh Avenue, at Shaw. The trip went according to plan until the part involving the policeman. His response to their queries about the address of the studio was, "I don't know where it is boys." Since it was Sunday evening, John and Emery decided to find a room, stay the night, and search for the Brunswick Studio the following morning. They walked across the street and registered at the Harding Hotel. The next day they looked out of their window and saw a sign proclaiming "Brunswick, Balke, Collendar Co." The policeman who didn't know where it was had been standing right in front of it. The two out-of-town musicians crossed the street and took the elevator to Mr. O'Keefe's office. He met them on the lift and was overwhelmed at their youth. John, at twenty and Emery, seventeen, were the two youngest performers to record for the company.

Most probably because of their ages the two were auditioned, although, in John McClung's own words, "We didn't practice before recording. We were down pat when we got there." As the boys displayed their songs for Mr. O'Keefe, Carson J. Robison, who, with Vernon Dalhart, was in the studio at the time, came over to listen. He carefully copied down the noting on "Birdie" and "The Fun Is All Over." As the two recorded these two sides Robison came and whistled accompaniment through both pieces. One of their songs, "Standing in The Need Of Prayer," had been scheduled to be done by a black group, but the A & R man liked the McClung version better, and asked the other performers (who were to record the following day) to select another piece. The two boys recorded a total of eight sides at the session; John recalls that he played violin and did the lead singing, and Emery played guitar and sang harmony, but Brunswick ledgers have the instrumentation reversed. [See discography following this article.] John McClung, not Robison, did

the whistling on "Chicken."

After the records were cut the McClungs were introduced to Robison, Dalhart, and Nick Lucas. These three musicians were greatly respected by the West Virginia duo, and meeting them, combined with a guided tour of the Brunswick operation, was as exciting as recording itself. Since the entire Trail Blazers group was not recorded, it was felt that another name should be applied to the singers. "Snake Hunters" was probably the suggestion of the McClungs since it seems unlikely that New Yorkers would be aware of that particular nickname.

Oddly, in view of the McClung's connection with "Moonshine In The West Virginia Hills," they did not record the song. Roy Harvey (under the pseudonym Roy Harper) and Earl Shirkey waxed the song on Columbia 15642-D, and John "gave" the song to Uncle Dave Macon who reworded and reworked it, naming it "Moonshine In The Calhoun County Hills." It was a Macon standard on the Grand Ole Opry for many years. As the song became increasingly popular, especially among West Virginia musicians, John rewrote the initial verses once again to individualize it. The original text was varied to read:

We have sweet flowing fountains,
In the West Virginia Mountains,
Of whiskey, home brew, rum, and gin;
Made on every little hilltop,
Stirred in a zinc tub with a floor mop,
We have moonshine in the West Virginia Hills.

All versions, of course, were inspired by the state song, "West Virginia Hills." The third verse of John's song was echoed eight years later when two other West Virginians, Bill Cox and Cliff Hobbs, sang,

Since Roosevelt's been reelected moon-
shine liquor's been corrected.
We've got legal wine, whiskey, beer,
and gin

in their song, "F. D. R's Back Again."

Contemporary to the McClung's success, Roy Harvey was asserting himself both as a guitarist and singer. He frequently requested John McClung to team up with him, suggesting they go to New York and record "St. Louis Blues." Had the duet been successful, John knew, it would have meant the breakup of the Trail Blazers. While recording and private excursions with Emery might be acceptable, he did not wish to strike out entirely on his own with a new partner.

In March of 1929 the McClungs were driven to Chicago by W. R. Calloway to record for the Starr Piano Company. Cleve Chaffin joined the caravan in Huntington, and the three musicians sang songs together in the car. "He

HERALD, BECKLEY, W. VA. WEDNESDAY MORNING, AUGUST 30, 1950

Veteran Fiddler's Practice For Contest



Fiddlers John McClung (left), Oliver Harper, and County Day." All three have been playing the fiddle since they were very young. Emery and Emory McClung are shown here as they warmed up yesterday to participate in the fiddlers' contest to be held today as a part of "Agriculture

Mountain music set the mood for "County Day" yesterday as the Raleigh County Centennial celebration reached the mid-way point.

To the call of "Swing your left hand lady, now your own boney baby," a group of 4-H youths gave a square dance exhibition at 9 o'clock last night on Heber Street.

More than 1,500 Raleigh Countians lined the blocked-off street to glimpse the circle fours and promenades. Frank Bowman, of Prosperity, did the calling for the hour-long exhibition.

THE MCCLUNG BROTHERS' five-piece band furnished the necessary guitar and fiddle music. Members included: Frank Albanese, of Beckley; O. C. Harper, of Calloway Heights; Emory McClung, of Sprague; John McClung, of Beckley, and Harold McClung, of Mabscott.

The 4-H dancers are members of a folk dancing class being taught at the Recreation Hall by Bowman.

Earlier yesterday, a meagre but highly spirited crowd of 200 watched bog-calling, harmonica and fiddler's contests at the Consolidated Bus lot on N. Oakwood Avenue.

First on the 2 p. m. program was the hog-calling contest. Calls ranged from the familiar "soooooe pig, soooooe," to "here, piggy piggy."

ZETTIE STEWART, of Prosperity, and Teleik Davis, of Daniels, won first place as a team. Second honors went to J. E. Ballard, of Beckley. Other entrants included: C. E. Beaver, of Beckley; Janice Wood Stewart, of Burnt Fork; Little Marine, of Daniels, and Billie Sue Bowyer, of Beckley.

Some mighty fancy mouth-organ work marked the next division. Contestants on the harmonica contest were Clarence Wooten, of MacArthur, A. L. Garner, of Skelton, and Joe Milano, of Sophia, (cousin to Miss Beckley).

Garner was judged best with second place going to Milano.

Two brothers took top honors in the fiddlin' contest. First place went to John McClung, of Beckley. Emory McClung, of Sprague, won second place.

OTHERS ENTERED in the fiddle contest were: F. zier Gill, of Coal City; O. C. er, of Calloway Heights; Dennie Riley, of MacArthur.

Judges for all of the afternoon events were: H. C. Perry, of Beckley; O. R. Taylor, of Beckley; T. N. Thurman, of Prosperity; W. B. Claypool, of Bolt, and Bert Files, of Beckley.

While judges were deciding on the winner of each contest, hill-billy bands furnished music for the spectators. Two of these were the McClung Brothers, and Little Marine and her Western Ramblers.

In addition, John Watson, of Pittsburgh, and his son Charles, both Negro, improvised a four-instrument. One played the guitar and harmonica, while the other hummed a kazoo and strummed an improvised bass fiddle, made of a washtub, hoe handle, and waxed twine.

knew a lot of good Christian songs, beautiful pieces," John remembers. "Some that we'd never heard before."

While they were in Chicago an incident took place that resulted in an event ballad which, unfortunately, was never recorded. A man named DeKing, a bootlegger, had his apartment or home invaded by prohibition agents, known as "dry raiders." DeKing, because his wife was present, surrendered. When his wife accidentally got between him and the federals, one of the lawmen pushed or threw her against a wall, injuring her severely. (She may have died as a result of the injury she sustained; this is being investigated). When DeKing saw his spouse brutally treated, he grabbed a gun, killing one officer and wounding another. He escaped, and years later, at his capture, stated that he would have accepted the arrest quietly had it not been for the cruelty shown his wife.

At that point public sentiment was running very strongly against the lawmen, and Calloway asked the McClungs and Chaffin if they could work up a song about what had transpired. Even Calloway contributed to the effort, and the following verse and a half is what is recalled of the song, "Dry Raid Tragedy".

Now listen to me people
All through this fair land
I'll tell you of a story
Of a cruel dry raider's band

It all happened near Aurora
In the great Illinois state...

Hopefully, a complete text of the song, and the full story which inspired it will appear in a future issue of JEMFQ.

The McClungs and Chaffin recorded four songs together. Several weeks later they were informed by the studio that a fire had consumed the masters of the songs they had done, and no royalty checks would be forthcoming. (Nevertheless, the records

were in fact issued.) While at the studios the group saw blues musician Blind Lemon Jefferson, accompanied by his daughter, about ten years of age. One of the recording officials told them that Jefferson was confused and could not remember the lyrics of the songs he was singing, so his daughter was whispering them in his ear as he played. Whether the little girl's aid was necessary solely because her father was sightless and therefore unable to read new material, or if he was disoriented for other reasons is not clear.

John and Emery did not record again, but continued to hold the Trail Blazers together until the mid-thirties. By then music was a luxury that few could afford, so the band parted. Emery went to work in the mines, while John found employment in a bakery. During the late forties, however, the McClungs enjoyed a revival. John, his wife Helen, Emery, and their sister Mrs. Gladys Lewis, formed the McClung Quartette. They sang in churches and at religious and other gatherings all over Southwestern West Virginia. They were heard each Sunday Morning from 11:00 AM until Noon over Station WJLS, Beckley. They sang for now Senator Robert C. Byrd's Bible Class at Sophia; it was comprised of some 350 persons, and was the largest such class in the state.

John continued to enter fiddle contests, winning all but possibly one. In 1950 at the Beckley Centennial celebration, he was first again. Emery McClung passed away at Lancaster, Pennsylvania in 1960. John today resides at Alexandria, Virginia. He still loves the music of his recording years, the old railroad songs, the gospel numbers, and the traditional ballads which make up so much of the lore of that region.



L to r: John McClung, Helen McClung (John's wife), Emery McClung, Gladys Lewis (their sister), 1950s.



Mr and Mrs John McClung, 1972

McCLUNG BROTHERS DISCOGRAPHY

Brunswick-Balke-Collender Co. 7-8 March 1927. New York.

McClung Brothers. John, guitar and vocal; Emery, fiddle and vocal. Instrumental only, -1;
Carson Robison, whistling, -2; John McClung, whistling, -3.

E 21762-64	Standin' in the Need of Prayer	West Virginia Snake Hunters	Brunswick 119
E 21765-67	Walk the Streets of Glory	West Virginia Snake Hunters	Brunswick 119
E 21768-70	Chicken -3	McClung Brothers	Brunswick 135
E 21771-73	Liza Jane	McClung Brothers	Brunswick 135
E 21774-76	Birdie -1,2	McClung Brothers	Brunswick 134
E 21777-79	The Fun Is All Over -2, 3	McClung Brothers	Brunswick 134
E 21780-82	It's a Long, Long Way to Tipperary	McClung Brothers	Brunswick 136
E 21783-85	When You Wore a Tulip and I Wore a Big Red Rose	McClung Brothers	Brunswick 136

Note: Masters 21762 through 21781 recorded on 7 March; others on 8 March.

Wisconsin Chair Co. ca. March 1929. Chicago, Ill.

McClung Brothers and Cleve Chaffin. Instrumentation not known.

21205-2	Trail Blazers' Favorite	McClung Bros. & Cleve Chaffin	Paramount 3161
21206-2	Alabama Jubilee	McClung Bros. & Cleve Chaffin	Paramount 3161
21209-2	Curtains of Night	McClung Bros. & Cleve Chaffin	Paramount 3179
21210-2	Rock House Gamblers	McClung Bros. & Cleve Chaffin	Paramount 3179

Note: Masters 21207-08 by Leader Cleveland & Bible Class. It is not known whether this group recorded any other sides at this session.



John McClung, gtr, and George
Ward, vln (ca 1930)

BILL MASON, BRET HARTE, AND CHARLIE POOLE

[The following article is adapted from the author's forthcoming book on American railroad folksongs, to be published by the University of Illinois Press.]

For many years, one of my favorite old-time hillbilly songs has been "Bill Mason," twice recorded by the North Carolina Ramblers in the late 1920s. Evidently, it has not been a favorite of many others, as there has been only one other recording of the song in the four and a half decades since it was first waxed. Furthermore, to my knowledge, no folksong collectors have turned it up in their fieldwork--at least, it has appeared in no published collections nor in any of several archives I have had the opportunity to examine.

However, it hardly deserves consignment to the file of dead folksongs. Esthetically, it is a fine text/tune, and its memory should be kept fresh. Its pedigree alone is cause for considering the song further; but before proceeding with that examination, it is appropriate to give here the text of the song. The following words are transcribed from the second recording, by Charlie Poole and the North Carolina Ramblers (Columbia 15407-D). The opening dialog is between Charlie Poole and Roy Harvey.

BILL MASON -- No. Carolina Ramblers

"Mmm-mmm. That man sure does blow a wicked whistle, don't he? Sounds like that old fellow that used to run on the Southern, between Monroe and Spencer, pulled that Crescent Limited. What was his name, Charlie?"

"Oh, you thinking about Bill Mason."

"Oh, yeah; whatever become of him?"

"Well, he got married there a while back."

"Oh, married. I thought he's sick, that's what's the matter with him, I thought."

"Yeah, was (murderin' everybody??) but then he got married there a while back and they made up a song about him."

"Let's play it, then."

Bill Mason was an engineer, he'd been on the road all of his life;
I'll never forget the morning he married him a chuck of a wife.
Bill hadn't been married but an hour, till up came a message from Kress,
And ordered Bill to come down and bring out the night express.

While Maggie sat by the window, a-waiting for the night express,
And if she hadn't a-done so, she'd a-been a widow, I guess;
There was some drunken rascals that came down by the ridge,
They came down by the railroad and tore off a rail from the bridge.

While Maggie had been watching, "I guess there's something wrong,
In less than fifteen minutes, Bill's train would be along,"
She couldn't come near to tell him--a mile, that wouldn't have done;
She just stepped up the lantern, and made for the bridge alone.

By jove, Bill saw the signal, and stopped the night express,
And found his Maggie crying, on the track in her wedding dress;
A-crying and a'laughin' for joy, still holding on to the light,
He came around the curve a flyin'; Bill Mason's on time tonight.

The song, "Bill Mason" sprang from a poem attributed to Bret Harte entitled "Bill Mason's Bride." The exact date of the poem's composition is unknown; it was apparently not published in newspaper form, and Joseph Gaer, in his bibliography of Harte's works, gives no source for the piece. It does not appear in the 1912 edition of Harte's Complete Works (Houghton-Mifflin), nor in any of the earlier collections. It does appear in the 1914 edition, in the section of Vol. 20 entitled "Later Poems (1871-1902)." This edition, compiled by Charles Kozlay, is apparently the first to use the chronological divisions of Harte's poems, and many of the pieces included in "Later Poems" (including "Bill Mason's Bride") did not appear in the 1912 series.

However, the poem did appear in print long before 1914. For example, it appeared in Number 6 of 100 Choice Selections (later titled The Speaker's Garland), a long series of slim volumes that was published in so many editions and with such varying titles as to bewilder the bibliographer who does not have all printings at hand for examination. I have seen the poem in volumes dated 1873 and 1895. This suggests a date of first publication no later than the early 1870s. Whatever its date of birth, "Bill Mason's Bride" makes interesting reading next to "Bill Mason", so we print here the poem as attributed to Harte.

BILL MASON'S BRIDE - Bret Harte

Half an hour till train time, sir,
 An' a fearful dark time, too;
 Take a look at the switch lights, Tom,
 Fetch in a stick when you're through.
 On time? well, yes, I guess so -
 Left the last station all right;
 She'll come round the curve a-flyin';
 Bill Mason comes up to-night.

You know Bill? No? He's engineer,
 Been on the road all his life -
 I'll never forget the mornin'
 He married his chuck of a wife.
 'Twas the summer the mill hands struck,
 Just off work, every one;
 They kicked up a row in the village
 And killed old Donevan's son.

Bill hadn't been married mor'n an hour,
 Up comes a message from Kress,
 Orderin' Bill to go up there,
 And bring down the night express.
 He left his gal in a hurry,
 And went up on Number One,
 Thinking of nothing but Mary,
 And the train he had to run.

And Mary sat down by the window
 To wait for the night express;
 And, sir, if she hadn't a' done so,
 She'd been a widow, I guess.
 For it must a' been nigh midnight
 When the mill hands left the Ridge;
 They come down-the drunken devils,
 Tore up a rail from the bridge.
 But Mary heard 'em a-workin'
 And guessed there was somethin' wrong-
 And in less than fifteen minutes,
 Bill's train it would be along!

She couldn't come here to tell us,
 A mile-it wouldn't a'done;
 So she jest grabbed up a lantern,
 And made for the bridge alone.
 Then down came the night express, sir,
 And Bill was makin' her climb!
 But Mary held the lantern,
 A-swingin' it all the time.

Well, by Jove! Bill saw the signal,
 And he stopped the night express,
 And he found his Mary cryin',
 On the track, in her weddin' dress;
 Cryin' an' laughin' for joy, sir,
 An' holdin' on to the light-
 Hello! here's the train-good-bye, sir,
 Bill Mason's on time to-night.

Harte wrote several poems about railroads and railroaders: "The Ghost that Jim Saw" and "The Station-Master of Lone Prairie" both dealt with supernatural occurrences. "Guild's Signal" is perhaps better remembered by railroaders; it describes a wreck in which engineer William Guild/Gould on the Boston and Providence Railway was killed on April 19, 1873. "What the Engines Said" commemorated the "opening of the Pacific railroad."

Harte was attributed authorship of another railroad poem in an amusing incident that was related in the first issue of Railroad Man's Magazine (Oct. 1906). In about the 1870s, Sam Davis, then publisher of the Vallejo, Calif., Open Letter, wagered that he could imitate the style of any modern poet so closely as to defy detection. His opponent suggested Bret Harte. Within a week, Davis wrote the poem, "Binley and 46" and published it in his newspaper over Harte's name, claiming it had been found in a trunk Harte had left in a San Francisco lodging-house years before. The hoax was undetected, until Davis finally felt compelled to reveal the truth. Many, however, refused to believe that the poem was not Harte's, and, as the article in Railroad Man's Magazine concluded, "...there are people living who still regard "Binley and 46" as one of Bret Harte's masterpieces."

Readers may suspect that I have related this incident, as well as the detailed bibliographic comments about the first appearance of "Bill Mason's Bride" for other reasons than mere curiosity. Unless some manuscript copy of the poem, or other compelling proof, can be found, there will remain the strong possibility that Harte did not really write the poem in question. In fact, many poems have at one time or another been attributed to him only to be reassigned to other authors after more careful investigation. I have thought that since Kozlay, in editing his 1914 edition of Harte's works, had access to the Harte manuscripts that were on deposit at the Huntington Library in San Marino, perhaps the clue lay in that archive. A visit to the library, however, assured me that there was no trace of "Bill Mason's Bride" to be found among Harte's papers there. Letters to the other three libraries that have large collections of Harte manuscripts (some 1000 documents among them) also brought negative results. The failure to find primary sources for "Bill Mason's Bride" is indeed an unsettling puzzle.

Furthermore, as if to stir troubled waters yet more, there appeared in an 1871 anthology, Romance and Humor of the Road: A Book for Railway Men and Travelers by Stephe R. Smith, a poem, "The Night Express," subtitled "A Station-Agent's Rhyme," which is "Bill Mason's Bride," save for a few altered words and the change of the engineer's name to Sime Murray. The text being so similar to the one attributed to Harte, only the first stanza is given here for comparison.

THE NIGHT EXPRESS

Half an hour till train time, sir,
 A fearful dark night, too;
 Look at the switch-lights, Tom, my boy,
 Fetch in a stick when you're through.
 "On time!" why yes, I guess so,
 Despatch says "left all right;"
 She'll come round the curve a-flyin',
 Sime Murray comes up to-night...

Smith took no pains to inform his readers whether the stories, anecdotes and poems in his book were from his own pen or collected from other sources. The few differences between "The Night Express" and "Bill Mason's Bride"--particular in the name of the engineer--suggest that Smith's poem was not a re-write of Harte's; if anything, the borrowing was in the other direction. But we cannot dismiss the possibility of an earlier poem in circulation--perhaps even orally--on which both Smith and Harte (or two unidentified poets) built. Could the story have recounted a true incident? The possibility cannot be ruled out.

With the incomplete evidence at hand, the following seems to me the most reasonable tentative conclusion. By 1871 the original poem had already been in circulation, its author unknown (or at least unwilling to press claims of authorship after seeing his poem attributed to others). Smith published it in two of his books, allowing the inference to be drawn that he had written it. At about the same time it was attributed to Bret Harte, although the absence of the poem from Harte's accepted publications and manuscripts suggests that he himself did not claim authorship. By 1914 the poem had appeared over Harte's name often enough for Kozlay to assume Harte had written it, although no positive evidence was available.

One fact does seem certain: "Bill Mason" was popular among railroader and passenger alike. It is almost impossible to deny that the piece influenced Howard Douglas' "How an Engineer Gained His Bride," a piece of light verse published in 1877 about an engineer who foiled his sweetheart's parents' plans for her to marry another--something of a modern version of the old Scots ballad, "Katherine Jaffray." The story is narrated by one traveler to another as they wait at the depot for the train, and the concluding verse is:

He married her up in "Frisco,"
And took her home as his wife.
The fellow who was to have married her
Then threatened to take his life.
But nothing cared he for threatenings,
They couldn't scare him a mite--
Hello! the train has arrived, sir,
Jim Hewitt's on time to-night.

The song, "Bill Mason," was first recorded in October 1927, by Roy Harvey and the North Carolina Ramblers on the Paramount label. Harvey, born in Greenville, W. Va. in 1894, had been a hogger himself before the Virginian strike of 1923 put him and other good union men out of work, and when he went to make a living as a hillbilly musician, he took many railroad songs--some of his own composition, some of older vintage--and immortalized them on wax.

Although "Bill Mason" was copyrighted on 15 Feb. 1928 with both words and music credited to Harvey, we need not take that claim seriously as the recording company, Paramount, had its own publishing arm, and was eager to publish any material its artists recorded for the additional revenues the copyright would yield. According to Thomas C. Trautman, Harvey's brother-in-law and also a railroader (he was fireman at the same time Harvey was engineer), he himself taught Harvey the song. Trautman stated that he learned "Bill Mason" when he was about twelve years old (in 1898) living near Chattanooga, Tenn. Everyone there knew it, Trautman averred. Furthermore, Trautman believed that the story was true, and that Mason must have been an engineer on the Southern Railway. This again raises the remote but still not negligible possibility that the original poem was actually based on a true incident, but there is no real evidence to that effect. We are left with nothing more substantial than that the poem was published in the early 1870s, and that by the late 1890s it was firmly in oral folk tradition. Just who re-fashioned the poem and set it to music, we will probably never know. Whoever he was, he did an excellent job of streamlining the longer poem, stripping off the inessential details, and set it to a tune reminiscent of several other traditional melodies.

The version transcribed earlier in this article was recorded by the North Carolina Ramblers on 6 May 1929 in New York for the Columbia company. The vocal lead is taken by banjoist Charlie Poole. Textually, the two recordings are very similar, except that on the later Columbia disc the spoken introduction has been added.

For some time I have longed for concrete evidence that the song is still remembered, apart from its survival in the collections and memories of contemporary Charlie Poole enthusiasts. Therefore, my interest was aroused considerably by a request from a Connecticut reader in the February 1974 issue of Railroad Magazine for the words to "Bill Mason's Bride." The use of the pre-Charlie Poole/Roy Harvey title, together with the characterization of the piece as an "old railroad song" rather than poem suggested that the ballad had been sung prior to the hillbilly recordings. I sent a copy of the words to the inquirer, asking him where and when he had learned

the song, and whether he had ever heard it on radio or phonograph recording. I also asked him if he had received any other replies to his request. I was told in reply that he had first heard the song "at the 'old swimming hole' about 40 years ago" and hadn't heard it since. He never heard it on radio or phonograph. He did receive another reply to his query from a gentleman of St. Louis County, Mo., and gave me his address. Warming to my task, I immediately wrote to the address he sent me. I was pleased to receive a prompt reply, but disappointed with its contents: "This song was printed in one of the late 1931 or... 1932 issues of the old Railroad Man's Magazine. It has appeared but once during all the years I have been reading 'Railroad.' I have never seen it appear in print elsewhere, and have never heard it sung." The comments of these two railfans convince me that "Bill Mason's Bride" made an impression on many persons forty years ago; but I am still looking for evidence that the song is alive in oral tradition somewhere.

-- N. C.

THE BRUNSWICK 100 SERIES (Concluded)

460	DAL-492	RED HEADED FIDDLERS	The Fatal Wedding
	DAL-491	" "	St. Jobe's Waltz
461	K-8074	LESTER McFARLAND &	Will the Roses Bloom in Heaven
	K-8075	ROBERT A. GARDNER	Asleep at the Switch
462	LAE-893	BEVERLY HILL BILLIES	Back in the Hills of Colorado
	LAE-894	" "	Peek-A-Boo
463	E-29250	H. M. BARNES & BLUE	Honolulu Stomp
	E-29251	RIDGE RAMBLERS	Three O'Clock in the Morning
464	C-5558	BRADLEY KINCAID	Cindy
	C-5559	" "	Pretty Little Pink
465	E-27924	FRANK & JAMES McCRAVY	So May You
	E-27941	" "	The Pearly White City
466	E-33229	LESTER McFARLAND &	Down the River of Golden Dreams
	E-33132	ROBERT A. GARDNER	The Hills of Carolina
467	E-25610-11	FRANK & JAMES McCRAVY	Goodbye Little Girl, Goodbye
	E-28794	" "	Just as the Sun Went Down
468	E-30301	KESSINGER BROTHERS	Little Brown Jug
	E-30197	" "	Polka Four
469	E-34853	HARPER BROTHERS	Church Bells Are Ringing for Mary
	E-34852	" "	Dreamy Rocky Mountain Moon
470	DAL-493	RED HEADED FIDDLERS	Cheat 'Em
	DAL-494	" "	Far in the Mountain
471	E-30176	OLD SOUTHERN SACRED	I'll Go Where You Want Me to Go
	E-30171	SINGERS	Only Trust Him
472	E-30305	KANAWHA SINGERS	If Your Heart Keeps Right
	E-30304	" "	There's Sunshine in My Soul Today
473	ATL-936	HOKE RICE & HIS HOKY	Put On Your Old Gray Bonnet
	ATL-937	POKY BOYS	Wabash Blues
474	E-34661	FRANK MARVIN	I'm Just a Gambler
	E-34660	" "	Hobo Bill's Last Ride
475	E-33127	LESTER McFARLAND &	Carry Me Back to Old Virginny
	E-32516	ROBERT A. GARDNER	Home, Sweet Home
476	E-33245	FRANK LUTHER &	Carry Me Back to the Mountains
	E-34790	CARSON ROBISON	You're Still My Valentine
477	TC-6421	THORSTEN SKARNING & OLD	Maybelle Schottische
	TC-6420	TIME ORCHESTRA	The Caller
478	E-34789	FRANK LUTHER &	Sleepy Hollow
	E-34788	CARSON ROBISON	My Heart is Where the Mohawk Flows Tonight
479	E-32975	LESTER McFARLAND &	Hello, Central, Give Me Heaven
	E-33126	ROBERT A. GARDNER	On the Banks of the Wabash
480	E-34412	KESSINGER BROTHERS	Chicken Reel
	E-34424	" "	Pop Goes the Weasel

481	C-3592	BUELL KAZEE	The Cowboy Trail
	C-3596	" "	I'm Rolling Along
482	ATL-906	HOKE RICE & HIS HOKY	Georgia Gal
	ATL-905	POKY BOYS	I Don't Love Nobody
483	E-33170	LESTER McFARLAND &	Twenty-One Years
	E-33137	ROBERT A. GARDNER	What Does the Deep Sea Say
484	E-34413	KESSINGER BROTHERS	Mary Jane Waltz
	E-34409	" "	Wildflower Waltz
485	C-6427	BRADLEY KINCAID	Old Joe Clark
	C-6428	" "	Old Coon Dog
486	E-30177	OLD SOUTHERN SACRED	I'll Live On
	E-30170	SINGERS	'Tis So Sweet to Trust in Jesus
487	E-35406	THEOPHILE SALNAVE	Lucky Strike
	E-35407	" "	Wrigley's En Batterie
488	C-6523	JOHN WILFAHRT'S CONCERT-	Blue Eyes Waltz
	C-6528	TINA ORCHESTRA	The Jolly Crowd
489	ATL-6658-9	DILLY, TUCKER, LEE,	A Bootlegger's Joint in Atlanta-Part 3
	ATL-6676-7	STOKES & MELVIN	" " Part 4
490	ATL-6664	RUTHERFORD & FOSTER	The Cabin with the Roses at the Door
	ATL-6665	" "	Six Months Ain't Long
491	ATL-6631	LOWE STOKES & HIS POT	Kitty and the Baby
	ATL-6632	LICKERS	Prohibition is a Failure
492	ATL-6640	LESTER McFARLAND &	Come Back Tonight in My Dreams
	ATL-6642	ROBERT A. GARDNER	I'm Along Because I Love You
493	NO-6706	LE JEUNNE & FRUGE	La Valse Du Bayou Sauvage
	NO-6707	" "	One Step De Chataignier
494	NO-6711	WALTER COQUILLE	The Re-Election of the Mayor of Bayou Pom Pom
	NO-6712	" "	Part 1, Part 2
495	NO-6735	McGEE & ARDOIN	Valse A Alcee Poulard
	NO-6736	" "	One Step D'Oberlin
496	NO-6703	McGEE & FRUGE	La Valse De Lance Au Paille
	NO-6704	" "	Two Step Du Grande Maraist
497	DAL-6747	MARC WILLIAMS	The Dying Ranger
	DAL-6745	" "	The Night Herding Song
498	ATL-6605	PERRY BECHTEL & HIS	Bill Bailey
	ATL-6606	COLONELS	Go Tell Aunt Tabby
499	ATL-6639	McFARLAND & GARDNER	Alabama Lullaby
	ATL-6643	" "	When Your Hair has Turned to Silver
500	DAL-6676	ORIGINAL STAMPS QUARTET	In Christ, Our Lord
	DAL-6775	" "	Launch Out on the Sea of God's Love
501	ATL-6668	LEE BROTHERS TRIO	You Can't Ride My Mule
	ATL-6669	" "	Cotton Mill Blues
502	ATL-6651-56	BERT LAYNE'S MELODY	Nights of Gladness
	ATL-6657	BOYS	Sparklets Waltz
503	ATL-6601	CLAUDE DAVIS	Over in the Hills of Carolina
	ATL-6602	" "	When Flowers Bloom in Springtime
504	E-27925	FRANK & JAMES McCRAVY	Haven of Rest
	E-27932	" "	Stand By Me
505	E-35736	HARPER BROTHERS	Blue Pacific Moonlight
	E-35737	" "	When the Golden Corn is Waving
506	LAE-905	GLEN RICE & BEVERLY	My Old Iowa Home
	LAE-906	HILLBILLIES	Wonder Valley
507	NO-6739	THE COLLIER TRIO	After the Ball
	NO-6740	" "	When You and I Were Young Maggie
508	DAL-6778	ORIGINAL STAMPS QUARTET	Jesus Taught Me How to Smile
	DAL-6777	" "	Won't We Be Happy
509	DAL-6757	HONEYBOY & SASSAFRAS	The Chicken Sermon
	DAL-67644	" "	She's My Honey Bee
510	NO-6702	PATRICK PELLERIN	Mamie Que J'Aime Tant
	NO-6705	" "	Le Garcon Boulanger
511	NO-6708	LE JEUNNE & FRUGE	One Step Du Maraist Boulanger
	NO-6709	" "	La Valse A Tidom Hanks
512	NO-6713	McGEE & FRUGE	La Rille Cajen
	NO-6714	" "	La Danse Carre

513	NO-6721	McGEE & ARDOIN	Two Step D'Elton
	NO-6722	" "	La Valse De Gueydan
414	LA-952	BEVERLY HILLBILLIES	The Strawberry Roan
	LA-953	" "	Everglades
515	E-35763	FRANK & JAMES McCRAVY	I'm Going Through
	E-35768	" "	When the Shadows Flee Away
516	E-36067	HANK KEENE & CONNECTICUT	Little Sweet heart of the Prairie
	E-36066	HILLBILLIES	The Run Away Boy
517	E-35431	FRANK MARVIN	Makin' Little Ones Out of Big Ones
	E-35432	" "	I'll Be Thinking of You Little Girl
518	E-34421	KESSINGER BROTHERS	Dixie
	E-34417	" "	Marching Through Georgia
519	LA-958	GLEN RICE & HIS BEVERLY	Prairie Skies
	LA-959	HILLBILLIES	She Sleeps Beneath the Daisies
520	E-36277	LESTER McFARLAND &	Little Sweetheart of the Mountains
	E-36275	ROBERT A. GARDNER	Tears
521	E-30192	KESSINGER BROTHERS	Liza Jane
	E-30193	" "	Whistling Rufus
522	DAL-6753	BERT PECK	The Maiden's Plea
	DAL-6754	" "	Over the Hills to the Poorhouse
523	ATL-6652	RED GAY & JACK WELLMAN	Flat Wheel Train Blues No. 1
	ATL-6653	" "	" " " " " 2
524	E-36286	LESTER McFARLAND &	Little Old Church in the Valley
	E-36287	ROBERT A. GARDNER	You'll Be Mine in Apple Blossom Time
525	E-36276	LESTER McFARLAND &	Rock Mountain Rose
	E-36288	ROBERT A. GARDNER	Shine On, Harvest Moon
526	DAL-6781	THE RED HEADED FIDDLERS	Paddy on the Hand Car
	DAL-6783	" "	The Steeley Rag
527	ATL-6641	LESTER McFARLAND &	Gee, But I'm Lonesome Tonight
	ATL-6619	ROBERT A. GARDNER	Love's Ship
528	E-35766	FRANK & JAMES McCRAVY	My Father is Rich in Houses and Land
	E-35769	" "	Where Well Never Grow Old
529	E-36291	BOB MILLER	Corn Pone & Pot Licker Crumbled or Dunked
	E-36268	" "	I Took My Time A Goin'
530	NO-6715	LE JEUNNE & FRUGE	One Step A Cain
	NO-6716	" "	La Valse Du Texas
531	NO-6719	McGEE & ARDOIN	Blues De Basille
	NO-6720	" "	La Valse A Thomas Ardoin
532	NO-6733	McGEE & FRUGE	Valse A Pap
	NO-6734	" "	Two Step De La Ville Platte
533	ME-36408	COLIN J. BOYD	Medley of Scotch Jigs
	ME-36407	" "	Medley of Scotch Reels
534	ME-36406	COLIN J. BOYD	Medley of Highland Flings
	ME-36405	" "	Medley of Scotch Strathspeys and Reels
535	E-35764	FRANK & JAMES McCRAVY	Is My Name Written There
	E-35767	" "	Shadows
536	E-36717	CARSON ROBISON &	I'm Getting Ready to Go
	E-36716	FRANK LUTHER	Abraham
537	ATL-6627	LESTER McFARLAND &	The Royal Telephone
	ATL-6644	ROBERT A. GARDNER	It Pays to Serve Jesus
538	DAL-6767	EAST TEXAS SERENADERS	Louisa Waltz
	DAL-6769	" "	Ozark Rag
539	LA-993	GOEBEL REEVES	Hobo's Last Letter
	LA-994	" "	Station H. O. B. O.
540	E-34410	KESSINGER BROTHERS	Ragtime Annie
	E-34423	" "	Lonesome Road Blues
541	C-7816	LESTER McFARLAND &	When It's Night-Time in Nevada
	C-7865	ROBERT A. GARDNER	Don't Lay Me on My Back (in My Last Sleep)
542	E-36576	NANCE FAMILY WITH THE	The Lawson Murder
	E-36577	TRAPHILL TWINS	Mother's Advice
543	ATL-6614	STONE MOUNTAIN TRIO	Sundown Waltz
	ATL-6613	" "	Maple Leaf Waltz
544	DAL-6748	MARC WILLIAMS	Cole Younger
	DAL-6744	" "	Curly Joe

545	ATL-6615	BUICE BROTHERS QUARTET	Endless Glory
	ATL-6616	" "	Oh Declare His Glory
546	TATL-955	MOUNT VERNON MIXED	What a Day That Will Be
	TATL-956	QUARTET	Let Me Go Home
547	C-6529	JOHN WILFAHRT'S CONCERT	Aunt Ella's Polka
	C-6522	TINA ORCHESTRA	Forsaken Love
548	K-8072	LESTER McFARLAND &	The Mansion of Aching Hearts
	K-8073	ROBERT A. GARDNER	The Unmarked Grave
549	ATL-6607	LOWE STOKES & POT LICKERS	Four Cent Cotton
	ATL-6608	" "	Rocking My Sugar Lump
550	NO-6741	THE COLLIER TRIO	Happy Home Waltz
	NO-6742	" "	Napoleon March
551	E-33160	LESTER McFARLAND &	By the Honeysuckle Vine
	E-33161	ROBERT A. GARDNER	Where the Ozarks Kiss the Sky
552	ATL-6635	HOKE RICE & HARRY STARK	Mammy's Pickaninny
	ATL-6636	" "	Floating Down to Cotton Town
553	C-7961	LESTER McFARLAND &	Many Happy Returns of the Day
	C-7960	ROBERT A. GARDNER	When the Moon Comes Over the Mountain
554	E-34477	KESSINGER BROTHERS	Everybody to the Punchin'
	E-34478	" "	Shoo, Fly
555	DAL-6785	ORIGINAL STAMPS QUARTET	The Longer I Know Him
	DAL-6779	" "	Walking at My Side
556	ATL-6634	THE SWAMP ROOTERS	Citaco
	ATL-6633	" "	Swamp Cat Rag
557	NO-6729	McGEE & FRUGE	Lance Des Belaire
	NO-6730	" "	Les Blues Du Texas
558	NO-6700	LE JEUNNE & FRUGE	Le Petit One Step
	NO-6701	" "	La Valse De La Veuve
559	NO-6737	McGEE & ARDOIN	Valve Des Opelousas
	NO-6738	" "	One Step Des Chameaux
560	NO-6725	PATRICK PELLERIN	C'est Je Pourez Et Avec Toi Cesoir
	NO-6726	" "	Na Pas Des Mouche Sur Moi
561	ATL-6626	LESTER McFARLAND &	Perished in the Snow
	ATL-6622	ROBERT A. GARDNER	When the Leaves Begin to Fall
562	DAL-6768	EAST TEXAS SERENADERS	Gulf Breeze Waltz
	DAL-6770	" "	Mineola Rag
563	E-34476	KESSINGER BROTHERS	Neapolitan Two Step
	E-34415	" "	Steamboat Bill
564	DAL-6743	MARC WILLIAMS	The Boys in Blue
	DAL-6746	" "	The Little Old Sod Shanty
565	E-36578	NANCE FAMILY WITH THE	I'm On My Way to Heaven
	E-36575	TRAPHILL TWINS	Sweet Freedom
566	E-37330	FRANK & JAMES McCRAVY	Remember Your Mother
	E-37376	" "	Softly and Tenderly
567	E-34422	KESSINGER BROTHERS	Lauterbach Waltz
	E-34435	" "	Mexican Waltz
568	ATL-6629	LESTER McFARLAND &	Out in the Cold World
	ATL-6630	" "	Songs My Mother Used to Sing
569	DAL-6788	ORIGINAL STAMPS QUARTET	My Friend
	DAL-6786	" "	Old Time Religion for Me
570	E-29352	LESTER McFARLAND &	The Drunkard's Child's Plea
	E-29364	ROBERT A. GARDNER	The Orphan Boy
571	DAL-6795	W. W. MacBETH	Darling Nellie Gray
	DAL-6796	" "	Missouri Waltz
572	E-37332	FRANK & JAMES McCRAVY	Does This Train Go to Heaven?
	E-37340	" "	The Glorious Gospel Train
573	ATL-6696	TAYLOR FLANAGAN &	Little Brown Jug
	ATL-6697	HIS TRIO	Lil Liza Jane
574	C-6530	JOHN WILFAHRT'S CONCERT	Katrina Polka
	C-6531	TINA ORCHESTRA	Village Tavern Polka
575	ATL-6600	SEVEN FOOT DILLY &	Bibb County Hoe Down
	ATL-6599	HIS PICKLES	Kenesaw Mountain Rag
576	NO-6717	McGEE & ARDOIN	Amadie Two Step
	NO-6718	" "	La Valse A Austin Ardoin

577	NO-6727	LE JEUNNE & FRUGE	La Valse A Aristil Creduer
	NO-6728	" "	Madame Donnez Moi Les
578	E-32973	LESTER McFARLAND &	The Prisoner Is My Son
	E-33146	ROBERT A. GARDNER	Simple to Flirt
579	ATL-6617	PERRY BECHTEL & HIS	Over On the Other Glory Side
	ATL-6618	COLONELS	Gospel Train
580	E-30302	KESSINGER BROTHERS	Little Betty Brown
	E-30191	" "	McCloud's Reel
581	ATL-6671	RUTHERFORD & FOSTER	The Faithful Lovers
	ATL-6670	" "	My Boyhood Happy Days
582	ATL-6650	BERT LAYNE'S MELODY BOYS	Give Me Your Heart
	ATL-6649	" "	I Ain't Got No Sweetheart
583	DAL-6787	ORIGINAL STAMPS QUARTET	Follow Jesus
	DAL-6780	" "	We Will March Along
584	DAL-6765	GRAPEVINE COON HUNTERS	The Grapevine Waltz
	DAL-6766	" "	The Droan Waltz
585	DAL-6761	HONEYBOY & SASSAFRAS	Some Family
	DAL-6762	" "	Preacher and the Bear
586	E-33144	LESTER McFARLAND &	I'm Tying the Leaves So They Won't Come Down
	E-32515	ROBERT A. GARDNER	When You Know You're Not Forgotten
587	C-6526	JOHN WILFAHRT'S CONCERT-	Snow Flower Polka
	C-6527	TINA ORCHESTRA	Golden Days Polka
588	JC-8530	LESTER McFARLAND &	Ninety-Nine Years - Part 1
	JC-8531	ROBERT A. GARDNER	" " " - Part 2
589	E-37345	FRANK & JAMES McCRAVY	I Want to Dream by the Old Mill Stream
	E-37385	" "	Why Can't We Be Sweethearts Once Again
590	NO-6731	McGEE & FRUGE	La Valse De Rosalie
	NO-6732	" "	One Step Des McGee
591	NO-6723	WALTER COQUILLE	The Surprise Party of Mayor of Bayou Pom Pom
	NO-6724	" "	Parts 1 and 2
592	E-34434	KESSINGER BROTHERS	Regal March
	E-34414	" "	Under The Double Eagle March
593	ATL-6666	THOMAS BROWN	Carry Me Back to Dixie
	ATL-6667	" "	On the Plains of Texas
594	JC-8495	LESTER McFARLAND &	An Old Fashioned Home in New Hampshire
	JC-8496	ROBERT A. GARDNER	When It's Springtime in the Blue Ridge Mntns.
595	ATL-6637	GEORGIA POT LICKERS	Chicken Don't Roost Too High
	ATL-6638	" "	Up Jumped the Rabbit
596	C-8643	LESTER McFARLAND &	There's No Light in the Window
	C-8644	ROBERT A. GARDNER	Twenty-One Years - Part 2
597	BL-2471	GLEN RICE & HIS BEVERLY	When I Was a Boy from the Mountains
	SF-2	HILLBILLIES	Swiss Yodel
598	SF-3	GLEN RICE & HIS BEVERLY	The Big Corral
	SF-4	HILLBILLIES	Whoopie Ti Yi Yo Git Along Little Dogies
599	SF-12	GLEN RICE & HIS BEVERLY	Ridge Runnin' Roan
	SF-13	HILLBILLIES	Along in Lonesome Valley
600	SF-14	GLEN RICE & HIS BEVERLY	Back in the Old Sunday School
	BL-2515	HILLBILLIES	Cowboy Joe
601	E-7201	MUNICIPAL BAND	Mariechen (Mariquita)
	E-7317	" "	Bumel Petrus (Jolly Peter)

(End of Series)



THE URGE TO WRITE SONGS: THE CASE OF DORSEY DIXON

The forces that move men to create poems and songs are varied; they range from the mundane need to earn a livelihood to intense responses to inner drives and compulsions. We rarely ask our folk poets what led to the creation of a particular piece; occasionally we do look into the incident behind a story song--but this is inquiry of a most superficial sort. Given a particular factual incident, why does a man build songs around it? Our superficial queries are met with superficial answers; even if we were to probe deeper, few folksingers could articulate--or are even themselves aware of--the inner forces that drove them to creation of the song. Dorsey Dixon was an exception: he wrote beautiful songs and he knew why he wrote them. Fortunately, Dorsey was asked why he wrote them, and he gladly gave the answer.

The Dixon Brothers, Dorsey and Howard, were one of the more popular of the old-time hillbilly teams during the 1930s. The duo recorded 55 selections between 1936 and 1938. In addition, Dorsey and his wife, Beatrice, waxed 13 duets, and Howard recorded several numbers with Frank Gerald as the Rambling Duet. For various reasons, including dissatisfaction with the way Dorsey's rights to his compositions were treated, the Dixons quit the recording business. They returned to the cotton mills--the industry that had supported them since they were in their teens--and remained out of the public limelight for over two decades. Then, in 1960, the resourceful young Australian collector and historian of early hillbilly music, John Edwards, obtained Dorsey's address from the company that had recorded the team. Edwards' initial correspondence with the retired millhand led to visits by folklorists Archie Green and Ed Kahn in the summer of 1961 and by Green and Gene Earle in the following year. At that latter visit, enough of Dorsey's music was recorded to comprise an LP (Testament T-3301).

Dorsey Murdock Dixon was born in Darlington, So. Carolina, a small cotton-mill town, on Oct. 14, 1897. Howard Briten was born June 19, 1903. Dorsey's musical talents were soon evident: he was scarcely 14 when he learned to play violin from a Darlington music store owner, who taught him on condition that Dorsey would play violin with him in church. Howard took up the guitar early, and the brothers' first music together was with violin and guitar. The mills too their child labor as young as they could get it, and Dorsey was only twelve when he went to

work for the Darlington Cotton Manufacturing Co.

The boys' father, William McWiller Dixon, was a mechanic, but because of bronchitis he couldn't abide the lint in the mills, and worked for the Atlantic Coast Line Railroad. In 1915 Dorsey and Howard went to work for the ACL also. The two brothers and their father took different shifts on the same signalman's job in an ACL signal tower in the Darlington switchyard. At this time, Dorsey began to play guitar, and he spent his spare time in the signal tower practicing. But the brothers were dissatisfied with railroad work--they had to report for duty every day including Sundays and Christmas--and after four years returned to the mills. In 1925, Dorsey left Darlington and settled permanently in East Rockingham, No. Carolina. But for brief periods of employment at other mills, Dorsey worked for the Aleo Mill of East Rockingham until his eyesight gave out in 1951. At that time he went to work for a box factory in Baltimore. He returned to East Rockingham in 1958 and remained there until his death on April 18, 1968. Howard followed Dorsey to Rockingham and worked in the mill there until March 24, 1961, when he suffered a fatal heart attack while at work.

The event that awakened Dorsey to his own songwriting abilities was a local tragedy in May 1923. During a performance at the Cleveland School House before a packed audience, an oil lamp over the stage fell and ignited decorative excelsior. The audience was on the second storey, and in their panic to escape through the one exit at the bottom of a stairway they pressed against the inward-opening door so tightly that it couldn't be opened. Seventy-six died that night, and Dorsey read about it in the newspaper the following day. The horror preyed on his mind for a long time--"I could hear little children screaming for their daddies to come get them... It worried me, and wore on my mind for years," he told Archie Green and Ed Kahn, "until I wrote that song, and after I wrote that song I got relieved, and I didn't think about it any more." Not until 1929 did Dorsey write his poem about the event, but thereafter his songwriting continued in this way as long as he lived. An event that he read about, whether it involved dear ones or strangers, captured his attention and gave him no rest until he was driven to seek release

by framing the incident in poetry. One is reminded of Aristotle's concept of tragedy: a representation of incidents arousing pity and fear in such a way as to accomplish a catharsis of such emotions. Dorsey evidently sought to purge his own feelings of pity and fear by creating a tragic poem or song. He could not create at will, but waited for inspiration, which, he felt, came from God. When Howard died, Dorsey doubted he could write a song about it. He told Howard's daughter, "I have to wait on an inspiration." Three days after the burial, at 4 o'clock in the morning, he was inspired.

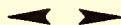
In early 1961 he learned of the death of his distant friend John Edwards. He was particularly moved when he heard that the last music John listened to before he was killed in an automobile accident was a Dixon Brothers recording, and he wrote in tribute "Our Johnny of Sidney, Australia. Not all of Dorsey's compositions dealt with tragedy. One of his best known pieces, "Intoxicated Rat," was comic in every sense of the word. (Aristotle defined comedy as the representation of men who are morally inferior in the sense of being ludicrous.)

Although the Dixon Brothers began as a violin/guitar team, they soon switched to two (Spanish style) guitars. At first, Dorsey played in a simple strumming pattern, but in 1931 Jimmie Tarlton, talented guitarist and popular hillbilly performer, was visiting the postmaster in East Rockingham, and the Dixons had an opportunity to meet him and watch him perform. Tarlton played Hawaiian style guitar, and Dorsey was tremendously impressed. Afterward, as he later recalled, "I could hear an inspiration of a guitar playin' and I knew it could be done, an' I got me some picks, and I knew that the best way to do it was to get by myself; and I set my clock alarm for 3 o'clock in the morning, and I'd get up when everybody was sleeping and go in a room and close the door and concentrated on this type of pickin'; I used a pick on every finger, five picks... Now this thumb takes care of the other strings; well, that little finger, that pick on that little finger, it takes care if one (of the others) misses." At the same time, unbeknownst to Dorsey, Howard had been sufficiently impressed by Tarlton to set to learning how to play Hawaiian style guitar, and he bought himself a steel guitar to practice. One evening, Dorsey was sitting on his front porch playing, slowly gathering gathering a crowd of listeners, when Howard, who lived a block or two away, came up to see how his brother was making this strange music that he could hear down the street. Howard fetched his steel guitar to see if they could "chord together." They could; and thus the Dixon Brothers developed the characteristic sound of their later recordings.

Although he was inspired by Jimmie Tarlton, Dorsey Dixon developed his own distinctive guitar style. In contrast to the technique popularized by Maybelle Carter, Dorsey played melody on the treble, rather than bass strings. In this regard, his playing was closer to black-derived finger-picking styles. Although he stated that the bass strings were covered by his thumb, often his playing sounded as if thumb too was put to work on the treble, sometimes in an alternating thumb/fore-finger picking pattern. Together, the Dixons were characterized by the frequent unison of Dorsey's straight guitar and Howard's steel guitar; this in sharp contrast to the dissimilar quality of their voices. In a decade noted for smooth, well-blending voices (such as the Blue Sky Boys and the Delmore Brothers) Dorsey's rather rasping voice must have seemed out of place; yet their popularity apparently did not suffer on account of it. Dorsey himself, though, was aware of the incongruity, and he thought Howard and Frank Gerald made a superior team to the Dixon Brothers because their voices matched better.

[Readers interested in learning more of the lives and careers of the Dixon Brothers should consult Archie Green's liner and brochure notes to Babies in the Mill (Testament LP T-3301), and his article, "Dorsey Dixon: Minstrel of the Mills," in Sing Out 16:3 (July 1966), pp 10-12; and also Rodney McElrea's biography/discography, "A Portrait of the Life and Phonograph Records of the Dixon Brothers--Howard and Dorsey," in Country Record Exchange 4:33 (March 1970), pp 17-33 (an earlier version of this article appeared in Country News & Views II:1 (July 1963), pp 6-12). More recently Mike Paris has re-examined the Dixon Brothers' career in "The Dixons of South Carolina," Old Time Music #10 (Autumn 1973), pp 13-16. This feature includes the most complete Dixon Brothers discography published to date.]

-- N. C.



BOOK REVIEW

THE OLD-TIME FIDDLER'S REPERTORY, compiled and edited by R. P. Christeson (Columbia: The University of Missouri Press, 1973), 208 pp. \$12.50.

The Old-Time Fiddler's Repertory is a collection of 245 traditional fiddle tunes transcribed from wire and tape recordings made by the author over the past twenty-six years. He has recorded primarily Missouri fiddlers, but Texas, Iowa, Nebraska, New Mexico, Virginia, Pennsylvania, Colorado and even Washington D. C. are represented as well. The tunes are categorized as Breakdowns(162 tunes), Quadrilles(31 tunes), Pieces(31 tunes) and Waltzes(21 tunes). Piano accompaniments are given for selected tunes, and some accompaniments for second fiddle are given at the end. Brief notes about each of the fiddlers who contributed tunes to the book are found at the beginning.

It is difficult to form a definite opinion about this book since in some ways it is quite pleasing, and in others, quite maddening. To begin with, it is sheer joy to behold. One need not be a bibliophile to derive aesthetic pleasure from the beauty of its production. The scores are exquisitely drawn, the illustrations are quite suitable and attractive and an appropriate type style was utilized. My only complaint is that the old catalog pages reproduced on the inside of the front and back covers were annoyingly cropped rather than reduced to fit their intended confines. Other than this admittedly fussy point, the overall appearance of the book is eminently tasteful.

However, going beyond aesthetic considerations and dealing with practical aspects of the book's usefulness, many problems arise. The author's purpose in compiling this book was to make available in print a body of a fiddle music "in the hope that succeeding generations will keep these tunes alive."(p. x). While this is certainly an admirable idea, I have serious doubts about the effectiveness of the book in producing the desired results. It is difficult to determine from his comments, what Mr. Christeson's conceptions of the nature of fiddling tradition are, and subsequently, who it is that he expects to use his book. It is generally accepted, and has always been my experience, that the majority of fiddlers do not read music, and those who can, do not, for various reasons, learn most of their tunes in this manner. The author seems aware of the essentially oral nature of tune transmission (p. ix) and seems to have a bias against tunes learned from printed sources (p. x). Thus, I am at a loss to explain why he chose the course of action that he did.

The major problem of the book lies in the way Mr. Christeson has selected his material. The biographical note about the author on the dust jacket proclaims that he is "Always in search of the least-altered version of a fiddle tune. . . . (emphasis mine)" which is enough to give any folklorist nightmares. Judging from this and from his comments in the headnotes to several of the tunes, he has made the very basic mistake of assuming that the first appearance of a tune in print constitutes the original, and therefore the "correct" and "unaltered", version of the tune. For example, in the notes to "Stoney Point" (# 139) he states that it is "descended from 'Kelton's Reel' published in Ryan's Jigs and Reels." In this case, earlier printed evidence negates his assertion, since Alan Jabbour has traced the melody back at least as far as the 1844 publication of Old Dan Emmet's Original Banjo Melodies, under the title, "My Old Dad" (notes to American Fiddle Tunes From The Archive of Folk Song, Library of Congress Music Division, Recording Laboratory, L62. Washington, D. C., 1971.)

Aside from all this, there is the distinct possibility that these "least altered versions" represent the least interesting ones, those where the fiddler did not employ variations in his performance. The author has allowed his biases to intrude on the selection of material in other ways as well:

Considerable material is excluded from this book. The version I recorded for some tunes was not significantly different from that already published, and I omitted them. "Soldier's Joy" is an example. I also withheld several songs which some fiddlers play, minus their lyrics, as tunes. "Casey Jones" is in this category. Several tunes were eliminated at the recording sessions or later because the tune was not amenable to orthodox accompaniment, due to irregular metering. "Fire On The Mountain" is a case in point, as it extends beyond the finish of standard phrasing. I have left out the neotraditional tunes, such as

"Orange Blossom Special," and have presented no tunes that require cross-tuning. Most discord playing I have heard and seen has been of the novelty variety and musically unequal to a well-played breakdown in the standard tuning for square dances." (p. x)

How he can, on one hand, search for "least altered version" and on the other exclude versions similar to printed ones, is a point whose logic escapes me. More seriously, he is neglecting much potentially interesting material which is part of the tradition. In the very next line, however, he comments that "Some tunes of lesser quality are presented in this collection, since they form a part of the spectrum and apparently have not been documented previously." As near as I can determine, his seemingly contradictory attitude stems from a basic assumption that the best fiddle music is that which is suitable for dancing and all else is second-rate. Mr. Christeson is also decidedly prejudiced against what he feels are more modern aspects of fiddling, as can be seen by the above quotation and his notes to "Beaumont Rag" (# 203).

Additionally, he seems to be of the school of thought that sees fiddling as a dying art (p. ix). Although the styles and repertoire may not be exactly as they were when he was growing up, the number of currently active fiddlers associations and the number of fiddle contests held each year indicate that fiddling is indeed flourishing, perhaps more so than at any other time in our history. Along these same lines, the author's negative attitude towards commercial recordings of fiddle tunes is interesting. In reference to 78 rpm recordings, he says "Several of these recordings were quite good, but it is my opinion that posterity would have been little deprived if the remainder had never been issued" (p. ix). The available evidence shows, however, that commercial recordings have played a more important role in perpetuating and influencing tradition than have printed collections, such as the present volume.

Although it is not a scholarly book, and Mr. Christeson does not pretend that it is, The Old - Time Fiddler's Repertory will be of some use to scholars, if for no other reason than that it is a collection of tunes as they are actually played by traditional fiddlers. Usually, but not always, information is given as to when, where and from whom each tune was recorded. References to other printed or recorded versions of the tunes are helpful, although given only occasionally.

Mr. Christeson has obviously had a great deal of first-hand experience with the fiddling world and had excellent resources at his disposal in producing his book. Had he approached his work more objectively and chosen a different format (for example, he could have devoted half the book to information about the fiddlers and the nature of fiddling tradition and half to tunes) the results would probably have been more satisfactory. As it is, although I have many criticisms of the book, I admire Mr. Christeson for the work he has done, and I would recommend this book to all those interested in traditional fiddling.

-Paul F. Wells
UCLA

BIBLIOGRAPHIC NOTES

Old Time Music, #12 (Spring 1974), includes "Habitantbilly: French Canadian Old Time Music," by Bob Coltman (pp 9-14), part two of an investigation of a little-studied commercial offshoot of a folk tradition; "Knockin'" (pp 15-18), part 2 of Tony Russell's interview with Knocky Parker, well-known western swing pianist of the 1930s; "Early Country Music in Knoxville," by Charles Wolfe (19-31), an extensive analysis of Brunswick's 1929/1930 recording sessions in Knoxville, with discography, facsimile newspaper reproductions, photographs and biographies of the recording artists; and a Richard Burnett Discography (p 32), compiled by Charles K. Wolfe.

The Journal of Country Music, IV:2 (Summer 1973), includes "Esoteric-Exoteric Expectations of Redneck Behavior and Country Music," by Patricia Averill (pp 34-38), a discussion of political ideas and artistic forms of communication as illuminated by William Jansen's notions of esoteric-exoteric factors in folklore; "The Early Opry: Its Hillbilly Image in Fact and Fancy," by Richard A. Peterson and Paul Di Maggio (pp 39-51), a challenge to the commonly held assumption that in the 1920s the Grand Ole Opry presentations were "informal affairs at which anyone in from the farm on a Saturday night could pick his brand of 'hillbilly music';" and "The Unplotted Narratives of Tom T. Hall," by Thomas Adler (pp 52-69), a discussion of ballad-like narrative folksongs, illustrated by some compositions (text transcriptions included) of contemporary Nashville song writer Tom T. Hall.

The Devil's Box Newsletter XXV (1 June 1974), includes a biography, "Howard 'Big Howdy' Forrester," by Perry Harris and Howard Roberts (pp 7-14); "The Fiddling Contests at LaFollette --Part 2," by Charles Wolfe (pp 28-33), with excerpts from contemporary (1932-1933) newspaper accounts; and some interesting correspondence concerning the relative merits of LP reissues produced by small independent companies vs. the majors (pp 25-26, 53-56).

George O. Carney, of the Dept. of Geography at Oklahoma State University, has recently published two articles discussing various aspects of country music from the perspective of a geographer. "Bluegrass Grows All Around: The Spatial Dimensions of a Country Music Style," in The Journal of Geography (March-April 1974), pp 34-55, "focuses on the physical, man-land, and spatial traditions of geography and their significance in analyzing a particular style of American country music," treating such factors as place of origin or performers, places named in bluegrass songs and band titles, and geographic distributions of college concerts and bluegrass festivals. "Country Music and the Radio: A Historical Geographic Assessment" in Rocky Mountain Social Science Journal, 11:2 (April 1974), pp 19-32, focuses on the importance of radio transmission in the diffusion of country music west of the Mississippi River, examining "(1) shows which are sponsored by radio stations; (2) the effect of the Mexican border stations; (3) the impact of radio in the origin and evolution of country music styles; and (4) the expansion and hierarchical diffusion process that has occurred with the all-country radio station."

Journal of American Folklore, 87:343 (Jan-March 1974) includes "Robert W. Gordon and the Second Wreck of 'Old 97'," by Norm Cohen, a study of the history of the ballad, "Wreck of the Old 97," with particular emphasis on the lawsuit concerning the authorship of the ballad, and folklorist Robert W. Gordon's extensive researches in that connection. This article is being reprinted in the JEMF Reprint Series as #30 (see inside back cover of this issue for ordering details).

Mid-South Folklore, 1:3 (Winter 1973) includes "'The Trail to Mexico'," by Austin E. Fife (pp 85-102), a brief history of the song starting from the antecedent British broadside ballad, "Early, Early in the Spring." A complete biblio-discography for both songs, and also later parodies on "The Trail to Mexico," is included.

Yale Review, 63 (March 1974), includes "Country Music," by Frederick E. Danker (pp 392-404), a sketch on the development of the industry, concentrating on the recent career of Johnny Cash. (Courtesy Judith McCulloh)

Time (6 May 1974) has a cover story, "Lord, They've Done It All," by David DeVoss, about recent country music in general and Merle Haggard in particular (pp 51-55).

Record Research #127 (May 1974) includes another article on Tex Ritter by Dick Toborg, with discographic addenda to previous installments (pp. 1, 8).

Pickin' 1:4 (May 1974) includes "Jim & Jesse," excerpts from a 1973 interview conducted by David Magram (pp 4-8); and regular features.

Bluegrass Unlimited, 8:11 (May 1974) includes "The Goins Brothers: Melvin and Ray--Maintaining the Lonesome Pine Fiddler Tradition," by Ivan Tribe (pp 11-18); "Deacon Dan Crary--A Man of His Own Cloth," by Mary Jane Bolle (pp 23-25); and "Cliff Waldron and the New Shades of Grass," by Ann Randolph (pp 33-34). 8:12 includes an interview with The Seldom Scene by Pat Mahoney (pp 12-21) and an article on Noboru Morishige, Japanese fiddler now with the Stonemans, by Douglas B. Green (pp 26-27). 9:1 (July 1974) features "Pros Long Before Boston: The Entire Career of the Lilly Brothers," by Ivan Tribe (pp 8-17) and "Bobby Thompson: The Calm at the Eye of the Storm," by Douglas B. Green (pp 28-29).

Muleskinner News, 5:4 (April 1974) is a special festival edition (subtitled "Blue Grass Summer 74), with comprehensive listings of festivals fiddlers' conventions, promoters, publications, organizations, radio stations, and other information. 5:5 (May 1974) includes "Dayton's Tribute to Neal Allen," by Jan Dagley (pp 6-7); and "Cincinnati, Ohio: Blue Grass Hot Spot," by John Eliot (pp 8-15).

Real West 17:129 (Aug 1974) includes another in the series, "The Story Behind the Song," by Marion Thede and Harold Preece; here the authors discuss "Red River Valley" (pp 24-30, 51).

The New Yorker (6 May 1974) includes "Onward and Upward With the Arts: At the Opry," by Garrison Keillor (pp 46-70), one of many articles that have appeared recently in magazines commenting on the removal of Grand Ole Opry from its home for three decades, Ryman Auditorium, to its new home at Opryland. Keillor discusses the history of the Opry and several of its celebrated performers, as well as some less well-known Nashville music people.

Stereo Review, 32:4 (April 1974) includes an illuminating essay by Henry Pleasants, "The Great American Popular Singers," (pp 63-69). The author's contention is that modern pop singers (including country and blues singers as well) are closer than the contemporary classical singers to the original objectives of older classical singer of two to three centuries ago.

FOLK SONGS OF THE WEST COUNTRY, Collected by Sabine Baring-Gould, Annotated from the Mss at Plymouth Library and with additional material by Gordon Hitchcock (North Pomfret, Vermont: David & Charles, 1974), 112 pp, \$10.50. A collection of 51 songs originally collected by Rev. Baring-Gould in western England between 1888 and 1892. Many of these songs appeared in Baring-Gould's Songs of the West (published between 1890 and 1892), some with considerable alterations in text and/or melody when the originals were considered, for one reason or another, unsuitable for publication. It is interesting to be able to compare Hitchcock's transcriptions from the manuscripts (with minimal editing) with the results of Baring-Gould's extensive editorial liberties.

* * * * *

NEW JEMF PUBLICATIONS

We are pleased to announce the availability of these new JEMF publications.

Our third LP, JEMF 103: Paramount Old Time Tunes, a sampler of fifteen selections recorded in the late 1920s and early 1930s for the Paramount label, is now being distributed. An accompanying booklet, discussing the history of the Paramount label, the songs, and the artists, is being prepared by Harlan Daniel. The selections on the album are:

Wilmer Watts & the Lonely Eagles: "Banjo Sam"
 Sid Harkreader and Grady Moore: "Bully of the Town"
 Owen Mills (David Miller pseudonym): "The Faded Coat of Blue"
 Fruit Jar Guzzlers: "Stack-O-Lee"
 Rex Kelly: "The Strawberry Roan"
 Carver Boys: "The Brave Engineer"
 Welling & Schannen: "S.O.S. Vestris"
 Kentucky Thoroughbreds: "Shady Grove"
 Emry Arthur: "Reuben Oh Reuben"
 Chumber, Coker, & Rice: "Alabama Square Dance, Pt. 1"
 Whitey Johns (John White pseudonym): "Little Old Sod Shanty"
 Golden Melody Boys: "Cabin Home"
 North Carolina Ramblers & Roy Harvey: "Blue Eyes"
 Wilmer Watts & the Lonely Eagles: "Cotton Mill Blues"
 "Vaughan Quartet: "Jesus is Precious to Me"

Although the technical quality of a few of the tracks leaves something to be desired, we feel that the musical and historical value of these selections are outweigh any shortcomings. See inside back cover for ordering instructions.

JEMF Special Series, No. 4, is From Blues to Pop: The Autobiography of Leonard "Baby Doo" Caston, edited by Jeff Titon. The account is based on an interview Titon had with Caston in Minneapolis in 1971 with minimal editing of Caston's comments. In his introduction, Titon notes, "Besides the interesting story of Baby Doo's life in music, a life which is, I think, typical of many Afro-American entertainers of his generation, we have [in his autobiography] his important articulation of a theory which traces blues singing to the sound of the Black preacher's voice (as well as to the familiar field-holler source)." The booklet should be useful to folklorists and blues enthusiasts alike. (30 pp., photographs. \$0.50 to members of the Friends of JEMF; \$1.00 to all others.)

JEMF REPRINT SERIES

Reprints 9-16 and 26-28 are available at 50¢ each to members of the *Friends of JEMF*; 75¢ each to all others. Reprints 17-25, available bound as a set only, are \$1.00 to members of the *Friends* and \$2.00 to all others.

9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From *Western Folklore*, 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From *Folklore and Society: Essays in Honor of Benj. A. Botkin*, Hatboro, Pa., Folklore Associates, 1966.
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From *Journal of American Folklore*, 80 (1967).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman. From *Ethnomusicology*, 12 (1968).
13. "Great Grandma," by John I. White. From *Western Folklore*, 27 (1968). And "A Ballad in Search of It's Author," by John I. White. From *Western American Literature*, 2 (1967).
14. "Negro Music: Urban Renewal," by John F. Szwed. From *Our Living Traditions: An Introduction To American Folklore*, 1968.
15. "Railroad Folksongs on Record--A Survey," by Norm Cohen. From *New York Folklore Quarterly*, 26, (1970).
16. "Country-Western Music and the Urban Hillbilly," by K. K. Wilgus. From *Journal of American Folklore*, 83 (1970).
- 17-25. Under the title "Commercially Disseminated Folk Music: Sources and Resources," the July 1971 issue of *Western Folklore* included nine articles by the following authors: D. K. Wilgus, Eugene Earle, Norm Cohen, Archie Green, Joseph Hickerson, Guthrie T. Meade, Jr., and Bill Malone. Available bound as a set only. (\$1.00 to Friends; \$2.00 to all others.)
26. "Hear Those Beautiful Sacred Tunes," by Archie Green. From *1970 Yearbook of the International Folk Music Council*.
27. "Some Problems with Musical Public-domain Materials under United States Copyright Law as Illustrated Mainly by the Recent Folk-Song Revival," by O. Wayne Coon. From *Copyright Law Symposium (Number Nineteen)*, 1971.
28. "The Repertory and Style of a Country Singer: Johnny Cash," by Frederick E. Danker. From *Journal of American Folklore*, 85 (1972).
29. "Country Music: Ballad of the Silent Majority," by Paul DiMaggio, Richard A. Peterson, and Jack Esco, Jr. From *The Sounds of Social Change*, Chicago, Rand McNally & Co., 1972.
30. "Robert W. Gordon and the Second Wreck of 'Old 97'," by Norm Cohen. From *Journal of American Folklore*, 87 (1974).

JEMF SPECIAL SERIES

1. "The Early Recording Career of Ernest V. "Pop" Stoneman: A Biodiscography." Price to Friends of JEMF, 60¢; all others, \$1.00.
2. "Johnny Cash Discography and Recording History (1955-1968)," by John L. Smith. Price to Friends of JEMF, \$1.00; all others, \$2.00.
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Members of the Friends of the JEMF receive the *Quarterly* as part of their \$7.50 (or more) annual membership dues. Individual subscriptions are \$7.50 per year for the current year; Library subscription rates are \$9.00 per year. Back issues of Volumes 6 - 9 (Numbers 17 through 32) are available at \$1.75 per copy. (Xerographic and microform copies of the *Quarterly* are available from University Microfilms, Ann Arbor, Michigan.)

The JEMF *Quarterly* is edited by Norm Cohen. Manuscripts that fall within the area of the JEMF's activities and goals (see inside front cover) are invited, but should be accompanied by a self-addressed stamped return envelope. All manuscripts, books for review, and other communications should be addressed to: Editor, JEMFQ, John Edwards Memorial Foundation, at the Folklore and Mythology Center, University of California, Los Angeles, CA. 90024.

JEMF QUARTERLY

JOHN
EDWARDS
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THE JEMF

The John Edwards Memorial Foundation is an archive and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as *cowboy, western, country & western, old time, hillbilly, bluegrass, mountain, country, cajun, sacred, gospel, race, blues, rhythm and blues, soul, and folk rock.*

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LETTERS

To the Editor:

Regarding the review on Christeson's book The Old Time Fiddler's Repertory, reviewed by Paul Wells JEMFQ #34, p 85 -- Wells is obviously not a fiddler, does not have the fiddler's emotional make-up, nor the fiddler's inborn love of fiddling. Why not have someone who fiddles review fiddling books? There are many increasingly capable young people taking up the fiddle and doing a fine job with the traditional styles, as well as modern styles of fiddling...

Among the falacies being currently spread is that fiddlers can't read music. Most can read music to a certain degree. With the public school music program at the proficient level it is in most schools, most people under 50 have trained to read notes. Many of the older fiddlers in areas as populous as early Nebraska found someone to teach them to read notes. They traded, begged and borrowed music to learn new tunes.

And if the fiddler doesn't read music someone in his family or friends will read it for him and play it for his recorder (or memory). Then he can learn them. I think nearly every fiddler has played tunes from his repertoire for other fiddlers to record (or learn directly). We also trade manuscript copies (or verifax) of our tunes we have put onto paper...

Wells is "all-wet" regarding his comments as to the purpose of the Christeson book.... This is the best, most accurate old time American fiddle tune book published in this century....

[N]o source of tunes is infallible--Jabbour included. Where did the Ryan Collection come? If I remember right it was a copy of a fiddling tune book printed in the British Isles. There are many quotes of Frank Ryan's tunes in fiddling books showing 100-150 years ago indications..

Regarding the "least altered versions" Wells made such a point about... The old time fiddler is the fiddler whose music can be used solo for square, contras, round dances. His music must at all times keep giving the dancers the beat. At no time can the melody be obscured by embellishments, counter melody, or anything else.

Any idiot should know that the old time fiddler does not copy either music or sound of another

fiddler's rendition too closely--to copy defies the Old Time Fiddling tradition. This is why the Old Time Fiddling tradition has endured and is currently strengthening after its creation about 3,000 B. C.

Bob Christeson was correct in omitting the old hash standard tunes whose reasonably accurate music is commonly available. Why not use that space for a "new Old tune" to most fiddlers.

Marion Thede covered the cross tuned and irregular meter tunes very deeply in her book so why waste space on them.

"Orange Blossom Special" cannot be played by a true old time fiddler until at least 1988--and most will never accept it as old time fiddling material. As a novelty tune after 1988--perhaps--but we adhere strictly to a 50 year rule. A tune must be 50 years old before we consider playing it--and the stricter fiddlers play nothing developed since 1911.

True Old Time Fiddling is a dying art. This copy cat stuff is dying out and unless the other fiddlers start helping we traditional old time fiddlers preserve the traditional fiddling art and skill it will too... It is not fiddling that is a dying art--it is old time (traditional) fiddling that is a dying art.

DeLores "Fiddling De' De Ryke
Lincoln, Nebraska

[Paul F. Wells replies:

Despite Miss DeRyke's statements to the contrary, I am both a fiddler and a student of fiddling, and it was as both that I evaluated Christeson's book. Her experiences with fellow fiddlers learning tunes from print and her opinions on the "state of the art" seem to be directly opposite my own. All I can say is that I will respect her experiences and opinions if she will respect mine.]

To the Editor:

I found your address in an ARHOOLIE newspaper. Let me introduce myself: I am a Czechoslovakian jazz record collector-enthusiast

concentrating on hot jazz of the 20s, 30s, 40s and blues from its birth to the present. I seek to exchange LP records with collectors-enthusiasts. I can offer East European folk, brass, classical music, modern and traditional jazz and progressive pop music.

Please, let me ask you, if you will be so kind as to insert my letter in your magazine or to acquaint your colleagues with my request in any other way.

Thank you very much.

Dr. Miron Nedved
089 Ol Svidnik
Czechoslovakia

To the Editor:

It is needless to say, being a native of West Virginia, that I enjoyed your last publication [Vol X, part 2 No 34]. It got me to searching through my song collection for other versions of: "The West Virginia Hills" or "Moonshine in the West Virginia Hills" [discussed in Donald Lee Nelson's article on the McClung Brothers] and "She Came Rolling Down the Mountain" or The "West Virginny Hills" or "Ballad of Nancy Brown" [discussed in Ivan Tribe's article on Urban Images in Country Music].

According to the 7 Feb. 1970 West Virginia Hillbilly: The late Elliott White Springs, a writer before he became president of the Springs Cotton Mills of Lancaster, S. C., scratched his writing itch by doing ads for his company, some of which were rejected by magazines of the 1940s and 50s. The West Virginia based ad, entitled "Another Springmaid Deb," was not too risqué for Esquire magazine's blood and appeared in 1952. Mr. Springs explained he based his Nancy Brown on "She Came Rollin' Down the Mountain," copyright 1932 by De Sylva, Brown, and Henderson.

BALLAD OF NANCY BROWN

In the hills of West Virginia
Lived a gal named Nancy Brown;
She was pining for a hope chest
Filled with sheets as soft as down
Now Deacon Jones and Nancy
Searched the mountain high and low;
They almost reached the summit
But no farther would she go.
She came back down the mountain;
She came back down the mountain;
She came tripping down the mountain
shoutin' "No"!
Said she didn't think the Deacon
Sought the same thing she was seekin';
And to meet his forceful urgin'
Took a most resourceful virgin;
But she's still as pure as mountain driven
snow.

Then came along a trapper who,
With phrases sweet and kind
Took Nancy up the mountain
But when she read his mind
She came back down the mountain;
She came back down the mountain;
She came riding down the mountain piggy
back

When he tried to get too pally,
She headed toward the valley
For she remained, as I have stated,
Not one whit contaminated;
And she's still as straight as Pappy's
applejack.

A drummer came along one day,
Who wooed her with a song
Took Nancy to the mountains,
But she still knew right from wrong
She came back down the mountain;
She came back down the mountain;
She came tearing down the mountain
breathing scorn
But despite his smart deceits,
She would not desert her sheets;
So she left her bold companion
To the cayotes in the canyon,
And she's still as green as West Virginia
corn.

Then came a city slicker
With his hundred dollar bills,
Put Nancy in his Packard
And took her to the stills
She came back down the mountain;
She came back down the mountain;
She came skidding down the mountain
with new life;
For that handsome city slicker
Made her girlish heart beat quicker,
So her Pappy, rising early,
Met a woman, not a girlie;
And his shotgun made the couple man and
wife.

Oh she's living in the city,
Oh, she's living in the city;
Oh she's living in the city might swell
For she's wining and she's dining,
On her Percale sheets reclining;
And the West Virginia hills can go to hell.
No more scrubbing pots and kittles,
For she's eating fancy vittles;
And our West Virginia gal has done right well.

Along came that depression,
Kicked the slicker in the pants;
He had to sell his Packard
And catch a boat for France
So she came back to the mountains,
So she came back to the mountains;
Oh, she sneaked back to the mountains
mighty sore

Now the Drummer and the Deacon
Furnish Nancy with her sheetin
For our Nancy's not as choosy as of yore.

From a James F Leisy Pocket Book Collection
Hootenanny Tonight (1964) comes this version
titled "The West Virginny Hills," words by Marvin
Moore and James Leisy, (copyright 1956):

THE WEST VIRGINNY HILLS

In the hills of West Virginny
Lived a gal named Nancy Brown
All the boys were chasing after her,
From many miles around
But they came rolling down the mountain,
Rolling down the mountain
Rolling down the mountain mighty wise.
For it was kissin' they were seekin',
But she would never weaken
And she's pure as those West Virginny Skies.

Then there came a fancy cowboy
With his chaps and with his frills
And he went to see our Nancy Brown
Away up in the hills

But he came rolling down the mountain,
Rolling down the mountain,
Rolling down the mountain mighty wise.
He couldn't put his rope around her,
So he left her like he found her,
Just as pure as the West Virginny skies.

Then there came a city slicker
With his hundred dollar bills,
And he went to visit Nancy Brown
Away up in the hills
And he came rolling down the mountain,
Rolling down the mountain
Rolling down the mountain with Nancy by his
side
And before he knew what hit him,
Matrimony up and hit him,
And now Nancy is his little blushing bride.

This also, brings to my mind the song recognized by most as the "State Song" "The West Virginia Hills" by Mrs. Ellen A. King and H. S. Engle. An American Heritage Encyclopedia of the States, A Dell Publication states that "West Virginia, My Home Sweet Home" by Julian G. Hearne, Jr. is the state song (official).

There was a country singer, Howard Rouse billed "The Yodelin' West Virginian" on Akron, Ohio radio stations, back in the early thirties; who had as his theme song "The West Virginia University Fight Song" as follows:

"It's West Virginia, it's West Virginia,
The pride of every mountaineer
Come on you old grads, join with us young lads,
It's West Virginia now we cheer
Now is the time boys, to make a big noise
No matter what the people say,
"For there is not to fear, the gans all here;
So hail-a West Virginia Hail."

Howard was very well liked and I would like to see him get some credit in the annals of country music history. He got his start on Akron radio about the same time as "Grandpa" Marshall Jones. My father "Doc" Cecil was on early Akron Radio as an animal imitator in the "twenties & thirties" and appeared later on shows with Howard and Marshall.

Another one of those early bands on Akron radio was "Warren Caplinger & His Dixie Harmonizers" who later was part of the team "Cap Andy & Flip". Do you have a song book with a title similar to "Fireside Memories or Songs" published by them? There was a beautiful ballad about the hills, Cap & Andy used to sing "The Banks Of The Silvery Stream" and it was written by them.

There was another West Virginia Railroad song "Billy Richardson's Last Ride" Recorded by Vernon Dalhart that I would like to trace its origin and author.

Mrs. Cleo L. Silket
Barberton, Ohio

To the Editor:

Regarding "Bill Mason, Bret Harte, and Charlie Poole," in JEMFQ #34, p 74: . . . I have heard it twice, actually, although the same group played it both times. The locations were The Mountain Heritage Festival at Carter Caves State Park in Kentucky and the Morris Family Festival in Ivydale, W. Va. The performers were John and David Morris (and friends from Clay County) from Ivydale. The year was 1972. I loved that song from the moment I heard it and asked Dave where he learned it and he said, "off some album". I was disappointed, but still like it. They played it with a string band back-up and Dave singing the lyrics in a rousing, excited manner. Perhaps the song will slip into oral tradition yet.

Roger Beatty
Western Kentucky University
Bowling Green

To the Editor:

Was just reading Bob Healy's letter in JEMFQ #33 re Brunswick issue dates and remembered a catalogue I have which appears to show a lot of issue dates for the late 1929 through early 1931 period--see enclosed photocopies of relevant pages. Note the so called 'special' issues, and various numbers allocated for particular territories. Rather interesting.

David Crisp
Breadalbane, Australia

(Continued on page 115)

McVAY & JOHNSON

By Donald Lee Nelson

[In the following pages Donald Lee Nelson, a regular contributor to JEMFQ, examines the careers of Ancil McVay and Roland Johnson, two lesser known hillbilly musicians who made several fine recordings of sacred songs in 1927 and 1928. The author wishes to give special thanks to these citizens of Corbin, Kentucky, without whose help and time the following article could not have been written: Mrs. Tina Johnson, Mr. & Mrs. George Johnson, Mrs. Thelma Parrott, and Mr. John V. Walker.]

Geographically, the city of Corbin is within the limits of three Kentucky counties. The city, proper, is located in Whitley County, while North Corbin is in Laurel County, and East Corbin (although the adjective is seldom used) is within the confines of Knox County. The total population of the three Corbins is about 8200, and is probably the only town of its size which can claim to be under the jurisdiction of three such governmental divisions. From this tri-county area have emerged more recorded early-day country musicians than any place ten times as populous.

Two such performers had, up until recently, been known to students of folk music only by their last names, and often designated as "probably Holiness musicians."

Ancil McVay was born at Corbin about 1885. The family Bible containing the exact date was lost in a fire when he was young. His father, Dock, a violinist, died when Ancil was about three years old. Ancil's mother, Rhoda (Scalf) McVay was left to bring up her family alone.

Inasmuch as several of his brothers were musical, it is likely that Ancil received rudimentary instrumental instruction from some of them. If true, it was the only training he would ever have. He differed from his siblings early in life by developing his music from a pastime into a genuine avocation. He developed proficiency on violin, guitar, mandolin, and harp, and when he wasn't playing music, he was talking music.

While generally preferring gospel-type songs, Ancil was also fond of traditional pieces like "New River Train" (which was played by him and other musicians in the area under the title, "Red River Train", "Chinese Breakdown," and "She'll Be Coming 'Round The Mountain."

Like many other Corbinites, he went to work for the L & N Railroad, signing on about 1906. In 1915 he married Miss Grace Magee of Lily, some five miles to the north. He stayed with the railroad until the strike of 1922 caused him

and many of his co-workers to find employment elsewhere. Sometime after the strike, Ancil entered the grocery business, an occupation he was to follow for some years.

He had, up to this point in life, made music for his own pleasure and as a sometime participant in local gatherings. About 1925, however, he met a man with whom his name would forever be linked.

Roland Johnson, some three years Ancil's junior, was born near Goose Creek in Clay County on 22 August 1888. His father, Thomas, was a farmer and well-known left-handed fiddler who was to lose his life after being struck by a passenger train at LaFollette, Tennessee in 1918. Roland's mother, Telitha, was also from the Clay County area. The elder Johnson moved his family to Laurel County when Roland was small. When he was a boy, the first joint of Roland's little finger on his left hand was accidentally severed by a playmate. This would require him to use his ring finger for noting his violin.

In 1905 he went to work as a section hand on the L & N. He was to be a railroader all of his life, becoming a shop worker, fire foreman, and at the time of the 1922 strike, an assistant car foreman (at the rate of \$4.00 per day.) He would return from the strike as a fireman.

In 1909 Roland married Miss Tina Stansbury, the daughter of a locally-famed old-time fiddler. The couple had eight children, several of whom were to inherit their father's musical gifts. Eula, the eldest daughter, played both mandolin and banjo, and son George played violin. Another son, Roland Jr., who was killed in action in Belgium during World War II, maintained a journal of the pieces he liked to perform, including such diverse tunes as "Lost Indian," "Twelfth Street Rag," "New Curly Headed Baby," and "Farewell Blues."

Roland Johnson was converted to the Pentecostal Holiness Church about 1911. Prior to that time he had played ragtime music, but afterward he would perform only pieces of a religious nature. Sometime following his conversion, he became a Revivalist preacher, travelling for a while with Pete Smith, another minister, to Pennington Gap, Virginia, and elsewhere, to hold meetings.

Just how Ancil McVay and Roland Johnson met does not survive. Possibly they became acquainted as railroaders, or perhaps, since Ancil was a devout Methodist, at some inter-denominational church gathering. At the time of their meeting the two men were firmly entrenched in their respective faiths, and in full awareness of the part music played in expressing their own devotion. They practiced together as often as possible, usually in the home of one or the other, and would play at churches and other religious gatherings in the area. When both could get time away from their regular jobs they would trek to Virginia, Tennessee, and other parts of Kentucky to any church which would invite them to perform.

Early in 1927 another local resident, Pentecostal minister Ernest Phipps, was contacted by the Victor Talking Machine Company. Victor had invited Phipps to come to Bristol, Tennessee during July of that year to record. He agreed, asking Ancil and Roland, both of whom were close friends, and young Tommy Helton of Gray, in Knox County, to accompany him. The four performers, along with Baptist minister Alfred G. Karnes and railroad man B. F. Shelton made the trip to represent the Corbin area. It is doubtful that they travelled together, although each was well known to the others. Six sides were cut and issued under the name "Ernest Phipps and his Holiness Quartet." [See Discography following this article.] Ancil and Tommy played guitars, while Roland fiddled. Which one of the three instrumentalists sang harmony to Ernest's lead is uncertain.

The following year Roland and Ancil journeyed to Johnson City, Tennessee to record as a duet for the Columbia Company. They cut two sides, "Ain't Going To Lay My Armour Down," and "I'll Be Ready When The Bridegroom Comes." Both pieces are often-played standards of the Holiness Church. Roland sang lead and played violin. There is some question whether Roland's nineteen-year-old daughter, Eula, accompanied the two and played banjo while Ancil played guitar, or whether Ancil, who sang harmony, was the banjoist. Although faint guitar strains are audible on the record, the label states "violin and banjo."

The Bristol recordings had been successful beyond expectation for Victor, producing almost

instant adulation for Jimmie Rodgers and the Carter Family. With this thought in mind, the company decided to again visit Tennessee. In October 1928, Ernest Phipps was asked to return, and this time he carried a group of nine or more with him. Following his name was the designation "Holiness Singers" rather than "Holiness Quartet." Ancil and Roland were in the party, but this time a young woman, Shirley Jones, played guitar, so Ancil performed on mandolin. Eula Johnson went along as banjolist. Eight songs were recorded during their two day session, six of which were eventually issued. All numbers were done in the enthusiastic, hard-driving style of the Pentecostal Church.

Roland and Ancil continued to play together for some time, although their recording careers were now past. Like Eula Johnson, Ancil's daughter, Thelma, often went along on musical outings. She played ukulele, and was a performer from her seventh year until she reached eighteen. Her brother, too, would sometimes join in on mandolin, guitar, or violin. Among their most often performed numbers, the duet (or quartet or quintet) counted "When The Saints Go Marching In," "Great Speckled Bird," "Precious Lord, Hold My Hand," "Will The Circle Be Unbroken," "Shine On Me, Lord, Shine On Me." and "Old Ship Of Zion." The last two were among those recorded at Bristol with the large Phipps group.

In later years Ancil McVay rented a grocery store in North Corbin, and added a combination lunch room and filling station to it. He kept this for some time, finally purchasing the property, and eventually renting it to Colonel Harlan Sanders. Sanders finally bought the land from Ancil, and made the first "Kentucky Fried Chicken" diner out of it. Even today, residents refer to the eatery simply as "Sanders' Restaurant."

Ancil remained in the real estate business until his death in Corbin in 1948.

Roland Johnson continued to preach and worked on the L & N until his retirement in 1953, having put in forty-eight years of service. He was then able to pursue fishing, something he dearly loved, but only for a short time. In 1954 in his sixty-sixth year he passed away in North Corbin.

Both men were good humored and gregarious, and between them probably knew everyone in the Corbin area. Even today, they are very kindly remembered by all of the city's long-time residents.



(Above and below at left: Ancil McVay with mandolin, others unknown; below at right: Roland & Tina Johnson, No. Corbin, ca. 1950)



McVAY AND JOHNSON DISCOGRAPHY

26 July 1927, Bristol, Tenn. Victor Talking Machine Co.

Ernest Phipps and His Holiness Quartet: Ernest Phipps, vocal; Ancil McVay, guitar; Roland Johnson, fiddle; Tommy Helton, guitar. (2nd vocalist unknown.)

39710-1	I Want To Go Where Jesus Is	Victor 20834, Bluebird B-5273; Herwin 202
39711-2	Do Lord Remember Me	Elektradisk 2147, Victor 20927
39712-2	Old Ship Of Zion	Victor 20927
39713-	Jesus Is Getting Us Ready For That Great Day	Victor 21192; Herwin 203
39714-	Happy in Prison	Victor 21192; Herwin 202
39715-2	Don't Grieve After Me	Victor 20834; Herwin 202, County 508

18 October 1928, Johnson City, Tenn. Columbia Phonograph Co.

Ancil McVay, vocal and banjo; Roland Johnson, vocal and fiddle.

147224-1	Ain't Gonna Lay My Armor Down	Columbia 15370-D; County 508
147225-2	I'll Be Ready When the Bridegroom Comes	Columbia 15370-D

29 October 1928, Bristol, Tenn. Victor.

Ernest Phipps and his Congregation: Ernest Phipps, vocal; Roland Johnson, fiddle; Ethel Baker, piano; Eula Johnson, banjo; Shirley Jones, guitar; Ancil McVay, mandolin; Minnie Phipps, Nora Byrley, and A. G. Baker, vocals.

47237-3	If the Light Has Gone Out In Your Soul	Victor V-40010; Herwin 203
47238-3	Went Up In the Clouds of Heaven	Victor V-40106; Folkways RBF 19
47239	The Firing Line	Unissued
47240-2	I Know That Jesus Set Me Free	Victor V-40106; Folkways RBF 19
47241-	Shine On Me	Bluebird B-5540; Folkways FA 2952

30 October 1928, Bristol, Tenn. Victor.

As above.

47243-3	Bright Tomorrow	Victor V-40010, Elektradisk 2147, Bluebird B-5273; Herwin 203
47244	Cloud and Fire	Unissued
47245-	A Little Talk With Jesus	Bluebird B-5540

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A PRELIMINARY VERNON DALHART DISCOGRAPHY. PART XIV: ARTO RECORDINGS

Before Dalhart's 1924 recordings of "Prisoner's Song" and "Wreck of the Old 97," his recorded output was of little interest to hillbilly/folk music collectors and historians. Nevertheless, we are trying to document this portion of his discography for the sake of completeness. One of the many small companies he worked with prior to 1924 was the Arto Company, headquartered in Orange, N. J. The company went bankrupt in 1923, but during its brief existence it made musical history by recording, in November 1920, two selections by Lucille Hegamin, possibly the first blues on record. In addition to issuing material on their own Arto Universal Record label, the company was the source for several subsidiary labels: Bell, Hytone, Cleartone, and Globe. Releases on the four labels often had corresponding release numbers: Arto 9xyz = Cleartone C-yz = Bell P-yz = Hytone K-yz = Globe 7xyz.

Dalhart's association with the label was necessarily brief. Since master numbers do not appear on the records, we cannot date the recordings precisely, but a comparison with other Arto releases suggests that the Dalhart items were recorded late in 1921. The information given below was supplied by E. S. Turner and Bob Olson. Readers who can supply any additions or corrections are urged to forward them to the Editor.

Ca. late 1921, New York City, NY.

Sleepy Head
Ain't You Comin' Out Melinda

Aloha Oe (with Ferera & Franchini Orch.)
Isle of Sweethearts

Arto 9075, Clt C-75
Arto 9092, Clt C-92, Bell P-92,
Glb 7092, Hyt K-92
Arto 3105, Bell P-105, Bell 1113
Arto 7201, Bell P-201

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PART XV: BELL RECORDINGS

The Bell phonograph record label was in use from late 1920 to 1928, owned by the Bell Record Corp. of Newark, N.J., and distributed by W. T. Grant's dime stores. According to discographer Carl Kendziora (Record Research #75, April 1966), the recordings were taken from different sources at different time periods: First Arto, then Emerson, Plaza, and Bell's own recordings, and finally Starr Piano Co. Two catalog series are known: (a) a popular series that ran from the 200s to the 600s, with a prefix "P" for the first hundred or so releases; and (b) a mixed series that ran from 1112 to 1191. The last 30 releases of the latter series were mostly hillbilly and blues recordings, taken from the Starr catalog.

Vernon Dalhart's association with this label was during the years 1923-1925. Recordings that appeared on the Bell label in 1927-28 were taken from Starr's Gennett label and are not listed here, as they were given in Part IV of this Dalhart discography series. The sides from Arto are given in Part XIV above. Master numbers are generally not known, as they rarely appeared on either label or wax. Therefore, precise recording dates are not known either. This listing was compiled by F. S. Turner. As before, readers are urged to forward any additions or corrections to the Editor.

Ca. 1923-1925, New York City, NY.

Ten Thousand Years From Now
Just a Girl That Men Forget
Mama Goes Where Papa Goes
Every Night I Cry My Self to Sleep
Chili Bom Bom (with Ed Smalle)
What'll I Do
It's a Man Every Time
Sing a Little Song
I Want to See My Tennessee
Prisoner's Song
Wreck Of the '97
In the Baggage Coach Ahead
My Darling Nellie Gray
I'll Never Forget My Mother and Home
After the Ball is Over
Death of Floyd Collins
Just Break the News to Mother
The Wreck of the Shenandoah
Mother's Grave
The Letter Edged in Black

Bell P-234
Bell P-242
Bell P-250
Bell P-266
Bell P-268
Bell P-277 (as by Bob White)
Bell P-279
Bell P-296
Bell P-307
Bell 340, Bell 1162
Bell 340
Bell 348
Bell 355
Bell 348
Bell 355, Bell 1162
Bell 364, Emerson 7364*
Bell 364
Bell 374, Emerson 7364*
Bell 374
Bell 396

* Note: The Emerson 7000 series was a 7" series, so it is possible that this Emerson release is not the same master as the Bell 10" recording.

THE JOHNNY CASH SUN SESSIONS -- REVISITED

by John L. Smith

Let me say at the beginning that I feel an apology is in order to all those readers who are weary by now of the updates to my Johnny Cash Discography and Recording History published in the JEMF's "Special Series". Due to lack of specific information, and perhaps to some extent to an over-eager discographer, the Sun segment of that original publication in August 1969 was very incomplete. In the first update which appeared in Volume 7, part 2 of JEMFQ I tried to make amends somewhat by listing further information obtained from the original Sun Company of Memphis and the then newly-established Sun International label of Nashville. Since some information was still lacking, certain assumptions were made in order to explain various portions of those early recording sessions. Finally, with the most recent update appearing in Volume 9 part 3 of the JEMFQ I had thought the Sun portion completed and laid to rest.

Recently, however, after many letters and telephone calls I have finally succeeded in obtaining the Sun session material sought since 1968. The information given below, together with the additional material from the above-mentioned updates, should combine to form a full and complete discography of both the Sun and Sun International record labels. I was informed that with the release of Cash's "Greatest Hits, Volume Three" (SUN-127) in November 1971, there would be no further issues from Sun International. There continues the possibility of material still appearing on various "budget" labels and masters leased to overseas manufacturers. In fact, just recently (April 1974) a double-album titled Gentle Giant of Country Music was issued in England, consisting entirely of Cash's Sun material.

A few notes about the Sun sessions: In addition to the differences in some titles cited in Volume 9 of JEMFQ, new information now available shows there were two different versions of "Cry, Cry, Cry". One used on the original Sun releases and one used by Sun International.

In November 1955, Cash recorded a demonstration record of his "Rock 'N' Roll Ruby." A note for this session mentions that Cash recorded this song for Clyde Leppard, leader of the Snearly Ranch Boys from West Memphis, Arkansas. This group included among its members a lead

vocalist named Warren Smith. Smith later recorded "Ruby" for his first release on Sun Records. Incidentally, Marshall Grant, the only surviving member of the original Tennessee Two, played bass on the Warren Smith Sun release of "Black Jack David".

Despite this new session material two titles still remain without session dates, "I Love You Because" and "I Couldn't Keep From Crying." It is felt, however, that "I Love You Because" should be included with the 11 October 1957 session because it was released with "Straight A's In Love" and both show "Unknown piano and drum" accompaniment. "I Couldn't Keep From Crying" was not even listed on the Sun session material therefore it is impossible at this time to place the actual recording date.

On 15 May 1958, during what appears to have been a marathon recording session, "Sugartime" and "Born To Lose" were cut. A notation states these two songs were over-dubbed on 16 May 1961. I have a copy of a contract in my possession for this 1961 date which shows a session was held at the "Sam Phillips Recording Studio of Nashville" and those present were Johnny Cash, Luther Perkins and Marshall Grant, as well as James Van Eaton and Jimmy Wilson, two Sun studio musicians.

On 23 April 1963 another session was held strictly for over-dubbing purposes and Cash, Grant and Perkins were not present.

Aside from the one in May 1964, the sessions were held at the Sun Recording Studios at 706 Union Avenue in Memphis, Tennessee.

As can be seen in the following, when Jack Clement replaced Sam Phillips as producer in 1957 the Cash sessions started to include piano and drums and a more frequent use of the Gene Lowery Singers. This continued with Jack Clement even over-dubbing his own guitar on two of the titles. Despite this, however, it seems the trend to maintain the basic "Sun sound" still prevailed at times, as demonstrated by the session of 28 May 1958 and certain titles cut on 10

July and 18 July 1958. This last session also included Sun session musician and Phillips-International artist, Charlie Rich, playing piano on three of the titles.

The following listing tends to bear out the original assumption that Sam Phillips did not assign master numbers to the titles at the time of the recording session. Upon release of a single, however, a "U" number was given each song. It is also evident that Sun International assigned one "7-" designation to each title regardless whether there were two different versions. The master of "Rock 'N' Roll Ruby" does not appear in any of the Sun

International master listings.

I wish to thank John A. Singleton, vice-president of the Shelby Singleton Corporation, for supplying the information of the Cash Sun sessions. The material was compiled in part by Martin Hawkins and Colin Escott, two Sun specialists in England, and information from my own files and record library. The format of the material is as near that followed on the Columbia sessions as knowledge will permit. The abbreviations used to denote "single" and "album releases are the same used in Volume 7, part 2 of JEMFQ.

THE SUN SESSIONS

Master No. & Recording Date	Title	Sun Releases	Sun International Releases
<u>May 1955</u>			
J. Cash/vcl, ac. gtr; Marshall Grant/bass; Luther Perkins/el. gtr.			
U-150 7-60	Hey Porter	Sun 221 SLP-1255 SLP-1270	SUN 1 SI-1103 SUN-100 SUN-104 SUN-106 SH-5002 SH-5003 SUN-2-118
U-151	Cry, Cry, Cry	Sun 221 SLP-1220 EPA-117 SLP-1255	
7-25	Cry, Cry, Cry		SUN 1 SUN-100 SUN-106 SH-5001 SUN-2-118
<u>29 July 1955</u>			
J. Cash/vcl, ac. gtr; M. Grant/bass; L. Perkins/el. gtr; Grant and Perkins/vcl on last selection; Gene Lowery Singers (-1), over-dub date unknown.			
U-172 7-56	Folsom Prison Blues	Sun 232 SLP-1220 EPA-113 SLP-1245(-1) SLP-1270	SUN 3 SUN-100 SUN-106 SH-5001 SUN-2-118

U-173 7-53	So Doggone Lonesome	Sun 232 SLP-1220 EPA-117 SLP-1255 SLP-1270	SUN 3 SUN-100 SH-5000 SUN-2-118
U-226 7-42	There You Go	Sun 258 SLP-1235 SLP-1270	SUN 13 SUN-100 SUN-106 SH-5001 SUN-2-118
7-58	I Heard That Lonesome Whistle	SLP-1220 EPA-112 SLP-1270	SUN-104 SUN-125 SUN-2-126
7-54	I Was There When It Happened	SLP-1220 EPA-117	SUN-119

November 1955 (Demonstration Recording)

J. Cash/vcl, ac. gtr.

Rock 'N' Roll Ruby

Unissued

Unissued

30 March 1956

J. Cash/vcl, ac. gtr; M. Grant/bass; L. Perkins/el. gtr; Gene Lowery Singers (-1), dub date unknown.*

U-190 7-20	Get Rhythm	Sun 241 SLP-1240	SUN 7 SI-1103+ SUN-100 SUN-105 SH-5000 SH-5003 SUN-2-118
U-191 7-39	I Walk The Line	Sun 241 SLP-1220 EPA-113 SLP-1235 SLP-1245(-1) SLP-1250	SUN 7 SUN-100 SUN-106 SH-5000 SUN-2-118 SUN-120
U-222 7-45	Train Of Love	Sun 258 SLP-1235 EPA-114 SLP-1270	SUN 13 SUN-100 SUN-104 SH-5002 SUN-2-118

Session Date Unknown (Demonstration Recording)

J. Cash/vcl, ac. gtr; el. bass dubbed, date unknown.

7-40	You're My Baby	SUN-122 SUN-2-126
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- The release of Get Rhythm on this single has been over-dubbed with applause to give the "live" audience effect, similar to the album release "Showtime" (SUN-106).

* On 30 March 1956 Marshall Grant backed Warren Smith on four songs. to date unissued: "Who Took My Baby", "Movin' On", "Black Jack David" and "I Couldn't Take The Chance." In August 1956 he joined him on "Black Jack David" (the released version) and "Ubangi Stomp." In April 1956 Luther Perkins played guitar during two Sun sessions for singer Jack Earls.

26 March 1957

J. Cash/vcl, ac. gtr; M. Grant/bass; L. Perkins/el. gtr; Unknown piano on U-506 releases denoted (*); Gene Lowery Singers (-1), over-dub date unknown.

U-506 7-1	Belshazah	Sun 392* SLP-1275*	SUN 58* SUN-105 SH-5002 SUN-119 SUN-2-126
7-8	Country Boy	SLP-1220 EPA-112 SLP-1275	SUN-105 SH-5000 SUN-2-126 SUN-127
U-244 7-43	Don't Make Me Go	Sun 266 SLP-1235	SUN 17 SUN-100 SH-5001 SUN-2-118
U-245 7-34	Next In Line	Sun 266 SLP-1235 EPA-114 SLP-1245(-1)	SUN 17 SI-1111 SUN-100 SUN-115 SUN-2-118
	Wreck of The Old '97	SLP-1220 EPA-113 SLP-1270	
7-61	Wreck Of The Old '97		SUN-104 SUN-106 SH-5002 SUN-2-126 SUN-127

1 July 1957

J. Cash/vcl, ac. gtr; M. Grant/bass; L. Perkins/el. gtr; Jimmy Wilson/pno -1; Gene Lowery Singers -2, dub date unknown.

7-55	Doin' My Time	SLP-1220 EPA-113	SUN-105 SUN-127
7-51	If The Good Lord's Willing	SLP-1220 EPA-112	SUN-119
7-52	Remember Me	SLP-1220 EPA-117	SUN-119
7-59	Rock Island Line	SLP-1220 EPA-112 SLP-1270	SUN-104 SUN-106 SI-1111 SH-5002 SUN-127
U-269	Give My Love To Rose	Sun 279++	
7-35	Give My Love To Rose -2	SLP-1245 SLP-1270	SUN 20 SUN-101 SUN-115 SH-5001 SUN-2-118

++ Information has it that later issues of Sun 279 also included the Gene Lowery Singers.

U-505	Wide Open Road	(See overdub Date)	
7-10		(April 23, 1963)	
	Wide Open Road		SUN-104 SH-5002 SUN-2-126

11 October 1957

J. Cash/vcl, ac. gtr; M. Grant/bass; L. Perkins/el. gtr; Gene Lowery Singers -1; Jack Clement/ac. gtr, dub date unknown -2; Unknown pno -3; Unknown drums -4.

U-284	Ballad Of A Teenage Queen -1,2	Sun 283	SUN 22
7-41		SLP-1235	SUN-101 SUN-106 SH-5003 SUN-2-118
U-285	Big River -2	Sun 283	SUN 22
7-47		SLP-1235	SUN-101
		EPA-116	SUN-104
		SLP-1275	SUN-106 SH-5000 SH-5003 SUN-2-118 SI-1121
U-386	Straight A's In Love -3, 4	Sun 334	SUN 41
7-48		SLP-1245	SUN-122 SUN-127
U-387	I Love You Because -3, 4	Sun 334	SUN 41
7-38		SLP-1245	SUN-115
7-5	Two Timin' Woman	(See over-dub Date)	
		(April 23, 1963)	

8 April 1958

J. Cash/vcl, ac. gtr; M. Grant/bass; L. Perkins/el. gtr; Jimmy Wilson/pno; James Van Eaton/drums; Gene Lowery Singers -1.

U-304	Guess Things Happen That Way -1	Sun 295	SUN 27
7-44		SLP-1235	SUN-101
		EPA-114	SUN-106
		SLP-1250	SH-5003 SUN-2-118
U-305	Come In Stranger	Sun 295	SUN 27
7-49		SLP-1245	SUN-101
		SLP-1270	SUN-106 SUN-115 SH-5000 SUN-2-118 SI-1121
U-427	Oh, Lonesome Me -1	Sun 355	SUN 47
7-27		SLP-1255	SUN-105 SUN-127

15 May 1958 (First Session)

J. Cash/vcl, ac. gtr; M. Grant/bass; L. Perkins/el. gtr; Billy Lee Riley/gtr. -1; James Van Eaton/drums;-2; Gene Lowery Singers -3; Jimmy Wilson/pno -4.

7-1452	Cold, Cold Heart -1		SUN-122 SUN-125
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7-18	Hey, Good Lookin' -2, 3	EPA-111 SLP-1240 SLP-1245	SUN-115 SUN-125
7-30	I Can't Help It -2, 3, 4	SLP-1235 EPA-111 EPA-116 SLP-1245	SUN-115 SUN-125
7-19	I Could Never Be Ashamed Of You -2, 3, 4	EPA-111 SLP-1240 SLP-1245	SUN-115 SUN-125
7-17	You Win Again -2, 3, 4	EPA-111 SLP-1240 SLP-1245	SUN-105 SUN-127
<u>15 May 1958</u> (<u>Second Session</u>)			
U-405 7-22	Down The Street To 301 -2, 3, 4	Sun 343 SLP-1255	SUN 43 SUN-104 SH-5001 SUN-2-126
U-404 7-6	Story of a Broken Heart -2, 4	Sun 343 SLP-1255 SLP-1275	SUN 43 SUN-122 SUN-2-126 SUN-127
U-378 7-13	You Tell Me -2	Sun 331 SLP-1240	SUN 40 SUN-122
U-379 7-57	Goodbye, Little Darlin' -2, 3, 4	Sun 331 SLP-1240 SLP-1270	SUN 40 SUN-115 SH-5003 SUN-2-126
<u>15 May 1958</u> (<u>Third Session</u>)			
U-445 7-21	Sugartime -3	(See overdub Date) (16 May 1961)	
U-446 7-26	My Treasure	Sun 363 SLP-1255	SUN 49 SUN-122 SUN-2-126
U-472 7-2	Born To Lose -3	(See overdub Date) (16 May 1961)	
U-428 7-23	Life Goes On -2, 4	Sun 355 SLP-1255	SUN 47 SUN-104 SH-5001 SUN-2-126
U-317 7-28	You're The Nearest Thing To Heaven -2, 3, 4	Sun 302 SLP-1235 SLP-1255	SUN 30 SUN-101 SUN-115 SUN-2-118
7-7	Always Alone -2, 4	SLP-1275	

28 May 1958

J. Cash/vcl, ac. gtr; M. Grant/bass; L. Perkins/el. gtr; (Cash overdubbed own vcl on U-412 with Grant and Perkins as vcl on chorus. Overdub done at this session.)

U-471 7-56	Blue Train	Sun 376 SLP	SUN 54 SUN-104 SH-5002 SUN-2-126
U-359 7-15	Katy Too	Sun 321 SLP-1240	SUN 37 SUN-127
U-385 7-50	Mean Eyed Cat	Sun 347 SLP-1245	SUN 45 SUN-105 SH-5001 SUN-2-126
U-412 7-24	Port Of Lonely Hearts	Sun 347 SLP-1255	SUN 45 SUN-104 SH-5002 SUN-2-126

10 July 1958

J. Cash/vcl, ac. gtr; M. Grant/bass; L. Perkins/el. gtr; Jimmy Wilson/pno -1; James Van Eaton/drums -2; Gene Lowery Singers -3; Billy Lee Riley/gtr. -4.

U-351 7-16	Luther Played The Boogie	Sun 316 SLP-1240	SUN 35 SUN-101 SUN-105 SH-5000 SUN-2-118
U-350 7-11	Thanks A Lot -1, 2, 3	Sun 316 SLP-1240 SLP-1275	SUN 35 SUN-101 SH-5000 SUN-2-118
U-316 7-46	The Ways Of A Woman In Love -1, 2, 3	Sun 302 SLP-1235 EPA-114	SUN 30 SUN-101 SUN-115 SH-5000 SH-5001 SUN-2-118
7-141	Fools Hall Of Fame -1, 4		SUN-122 SUN-2-126

18 July 1958

J. Cash/vcl, ac. gtr; M. Grant/bass; L. Perkins/el. gtr; Charlie Rich/pno -1; James Van Eaton/drums -2; Gene Lowery Singers -3.

U-330 7-12	I Just Thought You'd Like To Know -1, 2, 3	Sun 309 SLP-1240	SUN 32 SUN-101 SUN-2-118 SUN-122 SUN-2-126
U-331 7-14	It's Just About Time -1, 2, 3	Sun 309 SLP-1240	SUN 32 SUN-101 SH-5001 SUN-2-118

U-358	I Forgot To Remember To Forget	Sun 321	SUN 37
7-4	-1, 2, 3	SLP-1240	SUN-122
		SLP-1275	SUN-2-126
			SUN-127

7-9	Goodnight Irene	(See Overdub Date)	
		(April 23, 1963)	
	Goodnight Irene		SH-5003

7-3	New Mexico	SLP-1275	SUN-105
			SUN-2-126

16 May 1961

J. Cash/vcl, ac. gtr; M. Grant/bass; L. Perkins/el. gtr; James Van Eaton/drums; Jimmy Wilson/pno.

U-445	Sugartime	Sun 363	SUN 49
7-21		SLP-1255	SUN-105
			SH-5003
			SUN-2-126
			SUN-127

U-472	Born To Lose	Sun 376	SUN 54
7-2		SLP-1275	SH-5003
			SUN-122
			SUN-2-126

23 April 1963 (Overdub session - Cash, Grant and Perkins not present)

Stan Kesler/steel gtr -1, gtr -2; Bobby Wood/pno; -3 Gene Chrisman/drums -4.

U-5-5	Wide Open Road -1	Sun 392	SUN 58
7-10		SLP-1275	
7-5	Two Timin' Woman -2, 3, 4	SLP-1275	SUN-105
			SH-5000
			SH-5002
			SUN-2-126
7-9	Goodnight Irene -3, 4	SLP-1275	SUN-119
			SUN-122
			SUN-2-126

Unknown Session

J. Cash/vcl, ac. gtr; M. Grant/bass; L. Perkins/el. gtr.

7-37	I Couldn't Keep From Crying	SUN-115
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-- Des Moines, Iowa

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CHANGE IN JEMF ADVISORS

Early in 1974, Alan Jabbour announced his resignation from the JEMF Board of Advisors. This action was taken following his appointment as Director of the newly established Folk Arts program of the National Endowment for the National Endowment for the Arts. Joseph C. Hickerson, his successor as Head of the Folksong Archive of the Library of Congress Music Division, has been appointed to fill out vacated position on the JEMF Board of Advisors. Dr. Jabbour's resignation was prompted by his desire to avoid any possible conflict of interest should the JEMF apply to the NEA for financial support.

COMMERCIAL MUSIC DOCUMENTS: NUMBER SIXTEEN

The four pages displayed here, while not "documents" in the stricter sense of the word, are useful in aiding our understanding of the manner in which phonograph records were marketed during the 1920s. Made available to the JEMF through the courtesy of Gene Earlie, the original format was a four-page folded brochure, the first three of which are reproduced here, and an accompanying sheet of gummed labels, which is reproduced as the fourth item. The fourth page of the original brochure, not shown, was an advertisement for several Columbia phonographs.

The brochure and label sheet were evidently sent to all Columbia dealers shortly before 25 January 1929. They list the fourteen new releases for that week, as well as noting the corresponding sheet music as a logical tie-in. The sheet music could have been of no direct financial interest to Columbia, since it did not publish any of them; but, obviously, there was the hope that the sale of sheet music might stimulate record sales, and perhaps vice versa. The brochure also listed the releases of the preceding two weeks; a selection of "best sellers," based on dealers' orders; and motion picture theme songs recently released on disc. The brochure itself was an order form; the dealer simply had to fill in his name and address and the quantity of each record that he wished to purchase. The form shows that there was a code word for each release number, size, and prize. This code word (not really a "word") was assigned alphabetically in order of release; a similar practice was noted in Documents Number 14, a page from a Vocalion dealers' booklet (JEMFQ #30, p 46). Distinct alphabetical series were used for the various different numerical release series. Popular records in the 1000-D Series were designated by "acht....," race records (1400-D) by "ball...," and foreign novelty (3800-F) by "nab...". Familiar tunes records, (1500-D) Columbia's rubric for hillbilly releases, were in a "sout..." series. It is not clear from the Dealers' list how the code words were used, since they were obviously unnecessary when the dealer followed the simple ordering procedure outlined in the instructions.

The accompanying sheet of gummed labels was to be used for affixing to the dividers that

separated the dealers' stock in his record bins or shelves. The notation at the top of the sheet indicates that records released on 25 January were advertised in the February catalog supplement. The reason for the repetition of the release number at the right of the label is not obvious, unless the labels were intended to be wrapped around the dividers, so that the release number appeared on both sides.

A few other details are worth pointing out. On several of the label descriptions there appears another release number. For example, under the title "If You Want the Rainbow" on 1659-D appears the notation, 1617D-10-75¢; and under "Just Another Night" on 1660-D is added 1562D-10-75¢. These numbers refer to earlier Columbia releases on which the title in question appeared. That is, "Just Another Night" had earlier been issued on 1562-D, a 10-inch 75¢ record. (It was not, however, the same recording of the song.)

It seems that these Advance Lists were sent out before Columbia printed record labels and had the records actually pressed. When they did do the printings and pressings, the quantity manufactured depended on the advance orders. In his annotated numerical listing, The Columbia 13/14000-D Series, Dan Mahony listed initial manufacturing order for each of the records. For example, in the week of 25 January, two race records were issued: 14384-D, by Bessie Smith, and 14386-D, by Curley Weaver. For the first of these, according to Mahony, dealers ordered a total of 6200 copies; for the Weaver record, 3250 were ordered. Of course, these figures tell nothing about the total sales, since many more could have been pressed later. It might also be noted that the releases were not strictly in numerical order: Number 14385-D had been released two weeks earlier.

Finally, it should be noted that the introductory blurb tells the dealers remarkably little about the selections of the week. Therefore, they had to make their orders entirely on the basis of past sales--and perhaps evaluations of the general trend in record purchasing.

--N. C.



ADVANCE LIST

AND
ORDER BLANK



New Columbia Records

(ELECTRICALLY RECORDED)

JANUARY 25th RELEASE

Columbia Distributor's Name	
Address	
Dealer's Name	
Address	
Ship via	Date

Fill in Your Order on the Dotted Line in Front of Each Record

These records are to go on sale on the date indicated above. Send in your orders early and get full advantage from every release. They will not be advertised previously by us, nor should they be advertised by you before the evening preceding the day on which they go on sale. All prices quoted herein are list.

There's no off-season for tripping the light fantastic, and the three dance records in this release will certainly increase the dance urge. Ted Lewis presents a fine fox trot coupling; Eddie Thomas' Collegians offer a double disc of waltzes, and the Columbians and the Knickerbockers divide honors on the last record, also a fox trot coupling.

Lee Morse, accompanied by Her Blue Grass Boys, and Ed Lowry each present an exceptional vocal coupling.

The Novelty Instrumental recording is composed of two South American Tangos played by the Guatemala Marimba Orchestra.

Martha Attwood makes her first recording for

Columbia with a coupling of two favorite Scotch tunes. The other record in the Celebrity Group is a viola solo coupling by the noted English artist, Lionel Tertis.

The Columbia Symphony Orchestra under the direction of Robert Hood Bowers presents two popular instrumental melodies of Chaminade.

McMichen's Melody Men, the Shamrock String Band, and Renu Rich and Carl Bradshaw represent the Southern artists with some old-time tunes.

The Race records comprise recordings by Bessie Smith, the "Empress of Blues" and Curley Weaver. Here are the latest in blues—whether it be Alice or indigo.

DANCE RECORDS

-1656-D { 1 GOT A WOMAN, CRAZY FOR ME: She's Funny
10 in. { That Way—(Incidental Singing by Ted Lewis).
75c. WEAR A HAT WITH A SILVER LINING—(Incidental Singing by Ted Lewis).
Achtsam { Fox Trots—Ted Lewis and His Band.
-1662-D { PHI DELTA KAPPA SWEETHEART.
10 in. { I'M AWAY FROM THE WORLD WHEN I'M AWAY
75c. FROM YOU ('Cause You're All the World to Me).
Achtzamer { Waltzes—Eddie Thomas' Collegians.
-1661-D { BUY, BUY FOR BABY—Fox Trot—The Columbians.
10 in. { I'M WALKING BETWEEN THE RAINDROPS—Fox
75c. Trot—The Knickerbockers.
Achtzadig {

POPULAR VOCAL RECORDS

-1659-D { LET'S DO IT (Let's Fall in Love) (from "Paris").
10 in. { IF YOU WANT THE RAINBOW (You Must Have
75c. the Rain).
Achtvack { Vocals—Lee Morse and Her Blue Grass Boys.
-1660-D { MY MOTHER'S EYES (from "The War Song").
10 in. { JUST ANOTHER NIGHT.
75c. Vocals—Ed Lowry.
Achtvond {

NOVELTY RECORD

-35067-F { THE SEXTON.
10 in. { PERFIDY.
75c. Nablorum { Tangos—Guatemala Marimba Orchestra.

CELEBRITY and INSTRUMENTAL RECORDS

- 153-M { YF RANKS AND BEALS O' BONNIE DOON—(arr.
10 in. { by Howlark).
75c. {
Taktloer { COMIN' THRO' THE RYE (Old Scotch Air)—(arr.
by Ross).
Soprano Solos—Martha Atwood.
- 154-M { A FLEETING—(Tchaikowsky—arr. by Tertis).
10 in. {
75c. {
Taktmass { THE BLACKBIRDS—(Tertis).
Viola Solos—Lionel Tertis.
- 1658-D { SCARF DANCE.
10 in. { THE FLAUTIER.
75c. { Instrumental—Columbia Symphony Orchestra (Under
Achturig { direction of Robert Hood Rowers).

FAMILIAR TUNES RECORDS
(Old and New)

- 15340-D { WARASH BLUES.
10 in. {
75c. {
Soutlirer { LONESOME MAMA BLUES.
McMullen's Melody Men.
- 15341-D { GOODBYE, SWITHEART.
10 in. {
75c. {
Soutireras { SLEEP BABY SLEEP.
Renus Rich and Carl Bradshaw.
- 15359-D { KUHALA MARCH.
10 in. {
75c. {
Soutirage { HIGH-LOW MARCH.
Shamrock String Band.

RACE RECORDS

- 14554-D { SLOW AND EASY MAN.
10 in. {
75c. {
Ballnetz { ME AND MY GIN.
Vocals—Bessie Smith.
- 14556-D { NO NO BLUES.
10 in. {
75c. {
Ballotant { SWEET PLUTONIA.
Vocals—Curley Weaver.

Publisher's List of Popular Music in the Jan. 25th, 1929 Advance List

- BUY, BUY FOR BABY. Harms, Inc.
I GOT A WOMAN, CRAZY FOR ME. Villa Moret, Inc.
IF YOU WANT THE RAINBOW. Remick Music Corp.
I'M AWAY FROM THE WORLD. M. Witmark & Sons.
I'M WALKING BETWEEN THE RAINDROPS. De Sylva, Brown
& Henderson, Inc.
- JUST ANOTHER NIGHT. Donaldson, Douglas & Gumble, Inc.
LET'S DO IT. Harms, Inc.
MY MOTHER'S EYES. Leo Feist, Inc.
PHI DELTA KAPPA SWETHEART. Alabama Alpha Chapter,
Montgomery, Ala.
WEAR A HAT WITH A SILVER LINING. Gene Austin, Inc.

MASTERWORKS * SERIES

D E B U S S Y

QUARTET IN G MINOR, Op. 10
By Lener String Quartet, of Budapest.
In Seven Parts, on Four Twelve-Inch Records, with Album...\$6.00
Masterworks Set No. 100 (Lopimia).

*Reg. U. S. Pat. Office

JANUARY 18th RELEASE

DANCE RECORDS

- 1653-D { THE SPELL OF THE BLUES.
10 in. {
75c. {
Achtkant { HIGH UP ON A HILL-TOP—Fox Trots—Orchestra
and Pipe Organ.
Guy Lombardo and His Royal Canadians with Milton
Charles at the Organ.
- 1654-D { MIA BELLA ROSA (My Beautiful Rose).
10 in. {
75c. {
Achtmal { SALLY OF MY DREAMS—(Theme Song from Motion
Picture "Mother Knows Best").
Fox Trots—The Benson All Star Orchestra (Direction
of Edgar A. Benson).
- 1651-D { MY SUPPRESSED DESIRE—(Theme Song from Mo-
10 in. { tion Picture "Gang War").
75c. {
Achthoek { WHAT A GIRL! WHAT A NIGHT!
Fox Trots—Verne Buck and His Orchestra.

POPULAR VOCAL RECORDS

- 1652-D { TWO BLACK CROWS IN HADES—Parts 1 and 2—
10 in. {
75c. {
Achtjarig { Comedy Sketch—Moran and Mack.
- 1655-D { WHEN THE RIGHT ONE COMES ALONG—(Theme
10 in. { Song from Motion Picture "Marriage by Contract").
75c. {
Achtprattig { WHEN SUMMER IS GONE.
Vocals—Charles Lawman.

NOVELTY RECORD

- 1657-D { CHOPINATA (Airs from Chopin).
10 in. {
75c. {
Achtsto { WAGNERESKE (Airs from Wagner).
Piano Solos—Clement Doucet.

STANDARD and INSTRUMENTAL RECORDS

- 50111-D { O SLEEP, WHY DOST THOU LEAVE ME! —
12 in. { (Handel).
\$1.00 {
Eingeheud { MIGNON: Connais-tu le pays! (Know'st Thou the
Land)—(Thomas).
Soprano Solos—Anna Case.
- 50113-D { TCHAIKOWSKIANA—Parts 1 and 2—(Fantasy on
12 in. { Tchaikowsky Themes)—(arr. by Herman Hand) —
\$1.00 {
Eingelegt { Instrumental—Paul Whiteman and His Orchestra.
- 50112-D { ROMANCE—(Wienlawski).
12 in. {
\$1.00 {
Eingeheut { LEGEND NAIVE—(Jongen).
Violin Solos—Yevanovitch Bratza.

FAMILIAR TUNES RECORDS
(Old and New)

- 15337-D { CALL ME BACK PAL O' MINE.
10 in. {
75c. {
Southness { CLOVER BLOSSOMS.
Hugh Cross and Riley Puckett.
- 15336-D { YOU SHALL BE FREE.
10 in. {
75c. {
Southmost { OLD LADY AND THE DEVIL.
Hull and Belle Reed.
- 15338-D { OH! MY LAWY.
10 in. {
75c. {
Southron { HOPPLE UP.
Jess Young's Tennessee Band.

RACE RECORDS

- 14552-D { FUEKLY BIZZARD BLUES.
10 in. {
75c. {
Ballkield { BANJO BLUES.
Fog Leg Howell and Eddie Anthony
- 14553-D { COLD WAVE BLUES.
10 in. {
75c. {
Ballnacht { BLOGGIN' FOR LOVE.
Barbecue Bob.

JANUARY 11th RELEASE

DANCE RECORDS

- 1618-D { TO KNOW YOU IS TO LOVE YOU—(from "Hold
10 in. Everything!")—Vocal Refrain by Cloyd Griswold.
75c. MAYBE THIS IS LOVE—(from "Three Cheers")—
Achterweg { Vocal Refrain by Cloyd Griswold.
Fox Trots—The Benson All Star Orchestra—(Direction
of Edgar A. Benson).
- 1616-D { STAIRWAY OF DREAMS—(Theme Song from Mo-
10 in. tion Picture "Fanchon and Marco's Stairway Idea")—
75c. Vocal Refrain—Fox Trot—The Knickerbockers.
Achterpad { FINDERS KEEPERS Losers Weepers—(Theme Song
from Motion Picture "Finders Keepers")—Vocal Re-
frain—Fox Trot—The Columbians.

STANDARD RECORDS

- 1643-D { ASLEEP IN JESUS.
10 in. BEYOND THE SMILING AND THE WEEPING.
75c. Male Quartets—Shannon Quartet.
Achterroh {
- 1644-D { HAIL TO THE FLAG.
10 in. FRIENDS FOREVER.
75c. Columbia Band.
Achterkop {
- 1645-D { 'TIS AN IRISH GIRL I LOVE And She's Just Like
10 in. You—(from "Macushla").
75c. THE OLD FASHIONED MOTHER.
Achterrom { Tenor Solos—William A. Kennedy.

POPULAR ORGAN RECORD

- SONNY BOY — (Theme Song from Motion Picture
"The Singing Fool")—Vocal Refrain by Ned Miller.
1650-D {
10 in. THERE'S A RAINBOW 'ROUND MY SHOULDER—
75c. (Theme Song from Motion Picture "The Singing Fool")
Achtfnss { —Vocal Refrain by Ned Miller.
Pipe Organ Solos—Milton Charles.

RACE RECORDS

- 14385-D { WILL THE CIRCLE BE UNBROKEN.
10 in. REJECTED STONE.
75c. Rev. J. C. Burnett and His Quartet.
Ballom {

POPULAR VOCAL RECORDS

- 1649-D { CROSS ROADS—(Theme Song from Motion Picture
10 in. "Show People").
75c. LOVE DREAMS—(Theme Song from Motion Picture
Achterzak { "Alias Jimmy Valentine").
Vocals—Henry Burr.
- 1647-D { PALS, JUST PALS—(Theme Song from Motion Picture
10 in. "Submarine").
75c. BLUE SHADOWS (from "Earl Carroll Vanities")—
Achtertan { Male Quartets—Goodrich Silvertown Quartet.

NOVELTY RECORD

- 38006-F { REVERIE.
10 in. A MEMORY OF CHOPIN.
75c. Le Maire French String Orchestra.
Nablla {

FAMILIAR TUNES RECORDS (Old and New)

- 15334-D { PRETTY LITTLE WIDOW.
10 in. LIBERTY.
75c. Gid Tanner and His Skillet-Lickers with Riley
Sonterro { Puckett and Clayton McMichen.
- 15335-D { THE BLIND CHILD'S PRAYER—Parts 1 and 2.
10 in. McMichen-Layne String Orchestra.
75c. Sontenex {
- 15335-D { WALK IN THE LIGHT OF GOD.
10 in. I'LL KEEP SINGING ON.
75c. Rev. M. L. Thrasher and His Gospel Singers.
Souther {

BEST SELLERS

(Based on Dealers' Orders)

- 1506-D { OLD MAN SUNSHINE LITTLE BOY BLUEBIRD.
10 in. I STILL BELONG TO YOU.
75c. Fox Trots—Leo Reisman and His Orchestra.
Acertijos {
- 1630-D { JUST A SWEETHEART—Fox Trot.
10 in. WHERE IS THE SONG OF SONGS FOR ME!—Waltz.
75c. Paul Whiteman and His Orchestra.
Achras {
- 1525-D { JUNGLE BLUES.
10 in. A JAZZ HOLIDAY.
75c. Fox Trots—Ted Lewis and His Band.
Acesodino {
- 1595-D { MY BLACKBIRDS ARE BLUEBIRDS NOW.
10 in. YOU'RE IN LOVE AND I'M IN LOVE.
75c. Vocals—Ruth Etting.
Achevalt {

- 1621-D { OLD MAN SUNSHINE Little Boy Blue Bird.
10 in. DON'T BE LIKE THAT.
75c. Vocals—Lee Morse and Her Blue Grass Boys.
Achoenhas {
- 1605-D { THERE'S A RAINBOW 'ROUND MY SHOULDER
10 in. (from "The Singing Fool")—Fox Trot—Ben Selvin and
75c. His Orchestra.
Achlnado { WHEN SUMMER IS GONE — Fox Trot — The
Columbians.
- 1604-D { I WANNA BE LOVED BY YOU (from "Good Boy")—
10 in. YOU'RE THE CREAM IN MY COFFEE (from "Hold
75c. Everything!")—
Achleving { Fox Trots—Broadway Nitelites.
- 1596-D { DOIN' THE RACCOON.
10 in. HAPPY DAYS AND LONELY NIGHTS.
75c. Fox Trots—The Knickerbockers.
Achevaler {

Records of Latest Motion Picture Theme Songs Recently Released

- CROSS ROADS—(from "Show People")—Fox Trot—Clicquot Club
Eskimos—(Direction of Harry Reser). 1625-D—10 in.—75c.
Achorem {
- CROSS ROADS—(from "Show People")—Vocal—Henry Burr.
1649-D—10 in.—75c.
Achterzak {
- FINDERS KEEPERS Losers Weepers—(from "Finders Keepers")—
Fox Trot—The Columbians. 1646-D—10 in.—75c.
Achterpad {
- I LOVED YOU THEN AS I LOVE YOU NOW—(from "Dancing
Daughters")—Vocal—James Melton. 1614-D—10 in.—75c.
Achlvos {
- I LOVED YOU THEN AS I LOVE YOU NOW—(from "Dancing
Daughters")—Waltz—The Cavaliers—(Waltz Artists).
1623-D—10 in.—75c.
Achochar {
- JUST A SWEETHEART—(from "The Battle of the Sexes")—Fox
Trot—Paul Whiteman and His Orchestra. 1630-D—10 in.—75c.
Achras {
- LOVE DREAMS—(from "Alias Jimmy Valentine")—Vocal—Henry
Burr. 1649-D—10 in.—75c.
Achterzak {
- MARIE—(from "The Awakening")—Vocal—Pete Woolery.
1626-D—10 in.—75c.
Achoriste {
- MARION—(from "Four Devils")—Waltz—The Columbians.
1623-D—10 in.—75c.
Achochar {
- MY SUPPRESSED DESIRE—(from "Gang War")—Vocal Trio—
Paul Whiteman's Rhythm Boys. 1629-D—10 in.—75c.
Achradina {

- MY SUPPRESSED DESIRE—(from "Gang War")—Fox Trot—
Verne Buck and His Orchestra. 1651-D—10 in.—75c.
Achtholk {
- PALS, JUST PALS—(from "Submarine")—Male Quartet—Goodrich
Silvertown Quartet. 1647-D—10 in.—75c.
Achtertan {
- SALLY OF MY DREAMS—(from "Mother Knows Best")—Vocal—
James Melton. 1614-D—10 in.—75c.
Achlvos {
- SALLY OF MY DREAMS—(from "Mother Knows Best")—Fox
Trot—The Benson All Star Orchestra (Direction of Edgar A.
Benson). 1654-D—10 in.—75c.
Achtmal {
- SONNY BOY—(from "The Singing Fool")—Pipe Organ Solo —
Milton Charles. 1650-D—10 in.—75c.
Achfnss {
- STAIRWAY OF DREAMS—(from "Fanchon and Marco's Stairway
Idea")—Fox Trot—The Knickerbockers. 1646-D—10 in.—75c.
Achterpad {
- THERE'S A RAINBOW 'ROUND MY SHOULDER—(from "The
Singing Fool")—Pipe Organ Solo—Milton Charles.
1650-D—10 in.—75c.
Achfnss {
- WHEN THE RIGHT ONE COMES ALONG—(from "Marrings by
Contract")—Vocal—Charles Lawman. 1655-D—10 in.—75c.
Achtpnntlg {
- WOMAN DISPUTED I LOVE YOU—(from "The Woman Dis-
puted")—Vocal—Pete Woolery. 1626-D—10 in.—75c.
Achoriste {

Printed in U. S. A. Label Description and Stickers for January 25th. Release of February Supplement.

<p>YE BANKS AND BRAES O' BONNIE DOON. (arr. by Hopekirk). Soprano Solo. Martha Attwood. By Clara Butt—4011M-10-\$1.25.</p> <p>COMIN' THRO' THE RYE. (Old Scotch Air) (arr. by Ross) Soprano Solo. Martha Attwood. By Mary Garden—2012M-10-\$1.00. 10-inch Black Label</p>	<p>1 7 3_M</p> <p>BLACK</p> <p>1 7 3_M</p>	<p>PHI DELTA KAPPA SWEETHEART. (Vocal Refrain). Waltz. Eddie Thomas' Collegians.</p> <p>I'M AWAY FROM THE WORLD WHEN I'M AWAY FROM YOU 'Cause You're All the World to Me. (Vocal Refrain). Waltz. Eddie Thomas' Collegians. 10-inch Black Label</p>	<p>1 6 6 2_D</p> <p>BLACK</p> <p>1 6 6 2_D</p>
<p>A PLEADING. (Tschaikowsky—arr. by Tertis). Viola Solo. Lionel Tertis.</p> <p>THE BLACKBIRDS. (Tertis). Viola Solo. Lionel Tertis. 10-inch Black Label</p>	<p>1 7 4_M</p> <p>BLACK</p> <p>1 7 4_M</p>	<p>SLOW AND EASY MAN. Vocal. Bessie Smith.</p> <p>ME AND MY GIN. Vocal. Bessie Smith. 10-inch Black Label</p>	<p>1 4 3 8 4_D</p> <p>BLACK</p> <p>1 4 3 8 4_D</p>
<p>I GOT A WOMAN, CRAZY FOR ME: SHE'S FUNNY THAT WAY. (Incidental Singing by Ted Lewis) Fox Trot. Ted Lewis and His Band.</p> <p>WEAR A HAT WITH A SILVER LINING. (Incidental Singing by Ted Lewis). Fox Trot. Ted Lewis and His Band. 10-inch Black Label</p>	<p>1 6 5 6_D</p> <p>BLACK</p> <p>1 6 5 6_D</p>	<p>NO NO BLUES. Vocal. Curley Weaver.</p> <p>SWEET PETUNIA. Vocal. Curley Weaver. 10-inch Black Label</p>	<p>1 4 3 8 6_D</p> <p>BLACK</p> <p>1 4 3 8 6_D</p>
<p>SCARF DANCE. Instrumental. Columbia Symphony Orchestra. (Under direction of Robert Hood Bowers).</p> <p>THE FLATTERER. Instrumental Columbia Symphony Orchestra. (Under direction of Robert Hood Bowers). 10-inch Black Label</p>	<p>1 6 5 8_D</p> <p>BLACK</p> <p>1 6 5 8_D</p>	<p>KUHALA MARCH. Shamrock String Band.</p> <p>HIGH—LOW MARCH. Shamrock String Band. 10-inch Black Label</p>	<p>1 5 3 3 9_D</p> <p>BLACK</p> <p>1 5 3 3 9_D</p>
<p>LET'S DO IT (Let's Fall in Love). (from "Paris"). Vocal. Lee Morse and Her Blue Grass Boys.</p> <p>IF YOU WANT THE RAINBOW (You Must Have the Rain). Vocal. Lee Morse and Her Blue Grass Boys. By Ben Selvin Orch. — 1617D-10-75c. 10-inch Black Label</p>	<p>1 6 5 9_D</p> <p>BLACK</p> <p>1 6 5 9_D</p>	<p>WABASH BLUES. McMichen's Melody Men.</p> <p>LONESOME MAMA BLUES. McMichen's Melody Men. 10-inch Black Label</p>	<p>1 5 3 4 0_D</p> <p>BLACK</p> <p>1 5 3 4 0_D</p>
<p>MY MOTHER'S EYES (from "The War Song"). Vocal. Ed. Lowry.</p> <p>JUST ANOTHER NIGHT. Vocal. Ed Lowry. By Paul Ash Orch.—1562D-10-75c. 10-inch Black Label</p>	<p>1 6 6 0_D</p> <p>BLACK</p> <p>1 6 6 0_D</p>	<p>GOODBYE SWEETHEART. Renus Rich and Carl Bradshaw.</p> <p>SLEEP BABY SLEEP. Renus Rich and Carl Bradshaw. 10-inch Black Label</p>	<p>1 5 3 4 1_D</p> <p>BLACK</p> <p>1 5 3 4 1_D</p>
<p>BUY, BUY FOR BABY. (Vocal Refrain). Fox Trot. The Columbians.</p> <p>I'M WALKING BETWEEN THE RAINDROPS. (Vocal Refrain). Fox Trot. The Knickerbockers. 10-inch Black Label</p>	<p>1 6 6 1_D</p> <p>BLACK</p> <p>1 6 6 1_D</p>	<p>THE SEXTON. Tango. Guatemala Marimba Orch.</p> <p>PERFIDY. Tango. Guatemala Marimba Orch. 10-inch Green Label</p>	<p>3 8 0 0 7_F</p> <p>GREEN</p> <p>3 8 0 0 7_F</p>

COMMERCIAL MUSIC GRAPHICS: NUMBER THIRTY

The symbol "30" at the close of a newspaperman's typed copy marks the end of his story. There is no special meaning in "Number Thirty" at the head of a quarterly series, except possibly the connotation that the compiler has been at his task for a very long time. My opening feature in this continuous Commercial Music Graphics series appeared in the JEMF Newsletter, Issue Six (June 1967). I am conscious that in these past seven years I have sought reproducible material from collectors, coast to coast. Also, I have written my notes in San Francisco, Los Angeles, Urbana, Columbus, and Washington, D. C. Despite shifts in physical location, and changes in my scholarly position, I have tried to focus these commentaries on graphics designed to complement recorded or published folk and folk-like music.

For "Number Thirty" I turn to an especially significant country music group, The Carter Family. It is likely that many of the readers of the JEMF Quarterly have already purchased our first LP, The Carter Family on Border Radio (JEMF 101), and have read its 60-page booklet. In 1973 Old Time Music, an English magazine published by Tony Russell, issued a comprehensive 64-page booklet, The Carter Family, edited by John Atkins. Recently Hal Bruno, chief political correspondent of Newsweek, wrote an excellent story on The Carter Family for Rolling Stone, "Country Gold from Poor Valley" (9 May 1974). It is heart-warming to compare the early mimeographed issues of Freeman Kitchen's modest Carter Family fan publication, The Sunny Side Sentinel (1956), with Rolling Stone's long article (about 4500 words) aimed at a huge and diverse readership.

In his article, Hal Bruno noted that at the opening of The Carter Family's professional career, A. P. Carter distributed handbills assuring audiences that "this program is morally good." I wish that Rolling Stone had had space for this handbill to "dress up" Bruno's article. I offer it here--conscious that it has already been reproduced many times, but never in the JEMFQ. In a sense, this handbill itself now helps establish a baseline for literature on The Carter Family. This set of musicians, in much written commentary, is perceived as a legendary or half mythic family spreading happiness and moral integrity through recordings and live performance.

The "morally good" handbill was first reproduced for "a second audience" in the May 1964, issue of The Sunny Side Sentinel. Previously, I had borrowed it from Jim Walsh at Vinton,

Virginia. His original "tonighter" was yellowed, fragile, and badly creased; it was restored by Professor A. Doyle Moore at the University of Illinois. The handbill's purpose, of course, was to "bill ahead." One simply inserted the name of place and date as new performances were scheduled. Such newsprint announcements by country music pioneers were transitory upon immediate distribution. Few survived.

August 1 fell on Thursday in 1929. Coincidentally, this date is exactly two years after the Carter Family's recording debut at Bristol. I have not learned the location of the Roseland Theatre; nor do I know where the handbill was actually printed. Presumably, A. P. Carter took it to a rural job shop whose owner retained Victorian printing standards. Every line was centered on the sheet, and more than a dozen type faces were used. Several errors were frozen into the item: the final "s" is dropped from both Maces and Springs, dotted lines are irregular, letters in given lines are selected from inconsistent type fonts. We can assume that A. P. Carter himself either wrote the copy or gave a local printer an oral description of his needs. The printer may previously have composed similar handbills. Today, we are struck by the low admission price, 15 and 25¢, and the key homiletic message.

When the reproduced handbill appeared in Freeman Kitchen's "franzine" during 1964, it may have reached as many as 200 readers. Subsequently, I gave extra copies to a few friends and it was used elsewhere. For example, New Lost City Ramblers Songbook, 1964 (page 61), and Shelton and Goldblatt's Country Music Story, 1966 (page 72). I placed it in Only a Miner, 1972 (page 389), and John Atkins used it in his recent booklet (page 10). I trust that it will continue to be used--may it live at least as long as Carter Family children and grandchildren perform.

The very first published announcements of Carter Family records appeared during 1927 in Victor catalogs and dealers' release sheets following the issuing of "The Poor Orphan Child"/"The Wandering Boy" (Victor 20877). After The Carter Family caught on with a large audience, phonograph record advertisements carried photographs and some bits of biographical material. Many of these

LOOK!

Victor Artist

A. P. CARTER

and the

Carter Family

Will give a

MUSICAL PROGRAM

AT *Roseland Theater*.....

ON *Thursday August 1*.....

The Program is Morally Good

Admission 15 and 25 Cents

A. P. CARTER, Mace Spring, Va.

• U n i q u e R e c o r d s •

IN TRIBUTE TO THE MEMORY OF

WILL ROGERS and WILEY POST

— OFFERS —

8543

THE FATE OF WILL ROGERS AND
WILEY POST
WILL AND WILEY'S LAST FLIGHT --

Sung By: BILL COX

ALSO THESE FAVORITE TUNES OF WILL ROGERS:

7211 -- "HOME ON THE RANGE" and 8468 -- "OLE FAITHFUL"

SEE OTHER SIDE FOR ADDITIONAL NEW RECORDINGS

Sears, Roebuck and Co. Philadelphia, Pa.



The Carter family

Guitar and Autoharp Acc.



- 8529 CAN THE CIRCLE BE UNBROKEN
GLORY TO THE LAMB
- 8530 HE TOOK A WHITE ROSE FROM HER HAIR
YOUR MOTHER STILL PRAYS (For You Jack)
- 8535 THE FATE OF DEWEY LEE
EAST VIRGINIA BLUES No. 2
- 8539 LET'S BE LOVERS AGAIN
I'M THINKING TONIGHT OF MY BLUE EYES
- 8540 WILL YOU MISS ME WHEN I'M GONE
BROKEN HEARTED LOVER
- 8541 SEA OF GALILEE
RIVER OF JORDAN
- 8542 WILDWOOD FLOWER
LITTLE DARLING PAL OF MINE

THE VERY LATEST RECORDINGS!

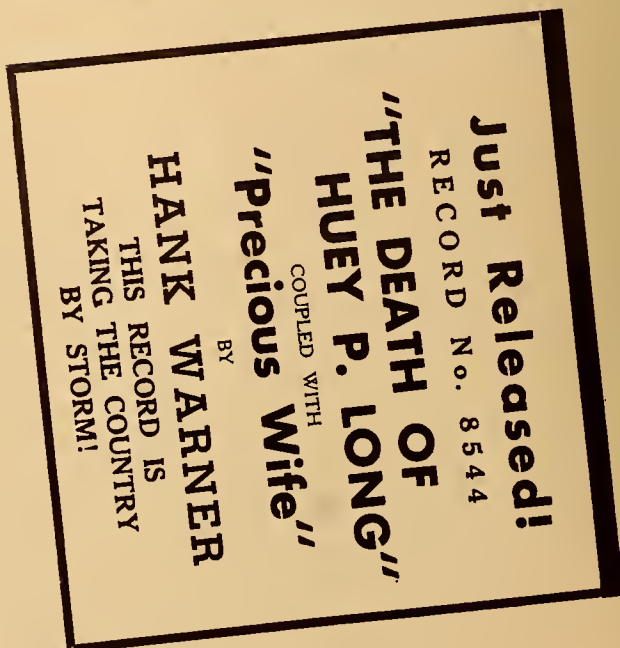
Order by catalog number 12PA6401 and give selection number.

2 Records (Wt. 1 lb., 13 oz.) 45¢ Not Prepaid.

5 Records (Wt. 3 lbs., 4 oz.) 93¢ Not Prepaid.

SEND ALL ORDERS TO:

SEARS, ROEBUCK and Co., Philadelphia, Pa.





MARTHA WHITE
Plain and Self-Rising Flour

MARTHA WHITE
Plain and Self-Rising Corn Meal

MARTHA WHITE
Quik Fortune Feed

MARTHA WHITE
Cake, Hot Roll and Pie Crust Mix



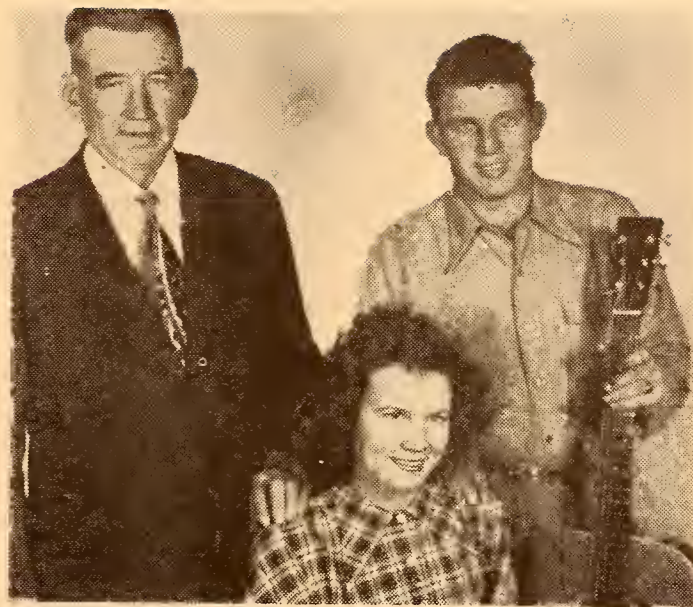
CARTER SISTERS, MOTHER MAYBELLE AND CHET ATKINS



As advertised
on WSM
GRAND OLE OPRY
every Saturday night



"Goodness Gracious, It's Good!"



THE A. P. CARTER FAMILY
A. P., Joe and Jeanette

About 25 years ago Alvin Pleasant Carter began writing songs and making records. At the time he began his career he was working in timber at \$18.00 a week, but soon the Carter Family name had become well-known throughout America and even in foreign countries Carter Family records have always been among the best sellers on all major labels on which they recorded. They have sold more than 10,000,000 records since their first recording. Their first recording was "The Weeping Willow".

Here are some of the songs written by Mr. Carter:

"Wabash Cannon Ball", "God Gave The Rainbow Sign",
"I'm Thinking Tonight of My Blue Eyes"
"Little Darling Pal of Mine"

Although the personnel of the group has changed somewhat, the famous style remains the same. The group is now composed of A. P., his son, Joe, and daughter, Jeanette. Their home is in Scott County, Va.

Great Star of Our Time

JOHNNY CASH

in person

West June Carter, Tennessee Three,

Carl Perkins, Statler Bros.

Carter Family

Monday, Dec. 9

8:00 p. m., CST

St. Francis Mission Gym

St. Francis, South Dakota

Adults, 75c; Children, 50c

cuts have been reproduced by Carter Family fans, but often taken out of original context. Accordingly, I display here a Sears, Roebuck (Philadelphia store) Conqueror release sheet. Its original size is 4 3/4" x 11" on white paper. Seven discs were announced (8529 through 8542) on the sheet, and all were recorded in New York City during May 1935. The announcement itself can be dated precisely by the Just Released insert for "The Death of Huey P. Long" (Conqueror 8544). Governor Long was shot in Baton Rouge, Louisiana on September 1935, and died two days later.

It is not my purpose here to offer Carter Family data readily available in the JEMF and the Atkins booklets. Is there any reader of this feature who does not know that A. P., Sara, and Maybelle made up the original Carter Family? In time Maybelle's children--Helen, June, Anita--and Sara's children--Joe, Janette--began to perform with their parents. During 1948 Maybelle and her three daughters met guitarist Chet Atkins on station WNOX, Knoxville. This association continued after 1950 at Nashville's Grand Ole Opry. I lack a precise date for the oversized Martha White Flour postcard reproduced here. In size it is 4 1/2" x 9 1/2" and it was mailed while the postcard rate was still one penny. I shall be in the favor of anyone at Martha White who might date this card. At the time Chet Atkins and the Carters played together, Martha White Flour sponsored four basic programs:

- 1) a big hour at 8 p.m. on the Saturday night Opry (WSM)
- 2) a Sunday morning Hymn Time (WSM)
- 3) Uncle Amby's General store, Wednesday night (WSM)
- 4) Martha White Biscuit Time, early Monday through Friday mornings in Nashville, Knoxville, Chattanooga, Jackson, and Little Rock.

The small card, also reproduced here, is 4 1/2" x 7 1/2" and it can be dated to 1952, the year in which A. P., Sara, Joe, and Janette first were associated with Clifford Spurlock's Acme label. (For discographic details see John Atkins' booklet.) The card does not mention Acme Records, which leads me to speculate that it was privately printed by A. P. himself in a "comeback" attempt. Careful readers will note the extra "e" in Janette's name. I know nothing about the circumstances surrounding this card's printing or distribution.

To close this sample of Carter Family graphics, I am including a recent item stemming from Maybelle and June's association with Johnny Cash. I assume that the facts on Cash's recent career are fully known to contemporary country music fans. This particular poster (slightly reduced here) from a 1968 concert in South Dakota, was made available to me by John L. Smith, whose concluding study of Cash's Sun recordings appears elsewhere in this issue of JEMFQ. The typography of this 1968 poster is only slightly better than that of the earlier items.

The time span bridged in these Carter Family graphics is 1929-1968. The cultural distance from a 15¢ seat at the Roseland Theatre to a Johnny Cash television spectacular is also great. If the original Carter Family, to any degree, has achieved legendary status it was partly because the Carters represented a particular vision of American morality. Even today Maybelle carries this aura of rural decency and homespun truth to the modern television studio and to the garish pages of Rolling Stone.

--Archie Green
Washington, D. C.

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(Continued from page 91)

[Editor's Note: According to the catalog pages Crisp reproduced, the following numbers in the Brunswick 100 series were marked for special distribution: 425 and 432-437 for Canada; 454 for "Export," 477 for "Minneapolis Territorial." All of these but 425 and 477 duplicated issues on other number--e.g., 432 = 109, 433 = 141, 434 = 147, 435 = 148, 436 = 156, 437 = 213, 454 = 438/439. One side of 425 appeared on 263. The release dates given in the numerical suggest that by the end of 1930 the records were being released in nearly perfect numerical order.]

PARAMOUNT LP BROCHURE DELAYED

To those customers who have inquired about the delay in the brochure accompanying JEMF LP 103, the Paramount Sampler, we wish to apologize.

The notes were being written by Harlan Daniel, who has been conducting research into the history of Paramount's Old Time Tunes series for many years. Tragically, Daniel suffered a loss of incalculable value when his Chicago apartment was destroyed in a fire that consumed an entire building. Much of Daniel's extensive collection of records, books, and data were lost in the fire. It is a loss that will affect everyone interested in folk and country music.

BENNY THOMASSON AND THE TEXAS FIDDLING TRADITION

by Michael Mendelson

In June, 1922, two men, one in full cowboy regalia, the other in Civil War uniform, came into the Victor Talking Machine recording studios in New York City seeking an audition. Probably, as the story goes, just to get rid of them, the Victor people agreed to record Eck Robertson and Henry Gilliland. The resulting recording, "Arkansaw Traveler" backed with "Sally Gooden" (Victor 18956), is generally accepted to be the first commercial "hillbilly" release.² Of particular interest here is the fact that the solo performance of "Sally Gooden" by Eck Robertson is also the first known example of the Texas style of fiddling on a sound recording.³

Because Robertson's recording was the first of its kind, it would seem safe to assume that his rendition was not learned from a media-oriented tradition. To be sure we cannot dismiss the possibility of influence from radio and records on his playing: the record industry has reached a peak in 1922 with sales nearing one hundred million.⁴ In addition, Robertson and Gilliland sought out the record company, not vice versa. But although both radio and the phonograph were widespread by this time, WSB Atlanta, possibly the first radio station in the South to feature country music, began operation only three months before the famous recording session in New York.⁵ Thus, although Robertson could have been influenced by records and radio in a general way, his first recordings must have been largely uninfluenced by the media in his specific genre, country fiddling.

A comparison of Eck Robertson's performance (and those of other early Texas fiddlers) with present-day Texas fiddling shows that many of the distinct stylistic elements now used were already in existence before 1930. Robertson's "Sally Gooden," for example, incorporated no fewer than thirteen distinct strains, a device that seems fairly unusual in the Anglo-American instrumental tradition, where a tune usually consists of only two parts; a "coarse" or "A" part, and a "fine" or "B" part, with perhaps an octave repetition.⁶ Whether or not he originated the idea of conscious and deliberate variation in the fiddle tune, it has proven to be one of the most distinctive elements of the Texas style. In fact, Robertson's version of "Sally Gooden," with many of the original strains fairly intact, is still played today by Texas fiddlers.⁷ Another example of early Texas fiddling, Ervin Solomon and

Joe Hughes' somewhat "slow," double fiddle rendition of "Sally Johnson," recorded in Dallas in 1929, also seems generally in accord with Texas fiddling today. Similarly, the repertoire and manner of performance of the East Texas Serenaders, a string band from Lindale, demonstrated the influence of popular music on the musicians of that area, thus foreshadowing the development of Western Swing.⁸

As Charles Faurot states in the liner notes to Benny Thomasson: Country Fiddling From the Big State, the Texas fiddling tradition consists of three main categories: "old-time," Western Swing, and contest fiddling.⁹ These categories are, in fact, closely interrelated. The roots of the first category, "old-time" fiddling, are probably very similar to those of fiddling traditions in the rest of the South. Derived primarily from the Irish and Scottish traditions, the repertoire and manner of performance was carried down the Appalachian chain and into the Southwest with the settlers. Of course as the music spread it underwent changes, and local and regional styles emerged. Many of the tunes found in Texas, for instance "Rag-time Annie," "Sally Gooden," and others, are found throughout the South, and even in the North. Yet Faurot states that very early the Texans had developed their own style. He mentions (referring in this case specifically to Benny Thomasson's father and uncle) that they played differently from fiddlers in Georgia or even near-by Arkansas. They used longer bow strokes and performed expanded versions of tunes, using additional, distinct strains.¹⁰

A tradition of jazz and popular dance music played by fiddle bands existed before the development of the Western Swing band.¹¹ In an article on the history of the East Texas Serenaders, a semi-professional group from Lindale, Texas, Fred G. Hoeptner tells how during the mid 1920s to early '30s the "house party" was a favorite type of get-together in rural Texas.¹² At these functions, round dancing, done to tunes such as "Five Foot Two" and "Down Yonder" was more popular than square dancing, done to hoedown music. Since the first Serenaders recordings, some of which have a definite popular and blues feeling, pre-date the formation of Bob Wills' first recognizable band (approximately 1929) by at least a year, and his first recordings by nearly four years (1932 with the

Fort Worth Doughboys), it is apparent that already established forces were in play during Wills' formative years.¹³ Western Swing grew out of that tradition, and the most popular Western Swing groups, such as Bob Wills and His Texas Playboys, and Milton Brown and His Musical Brownies, in turn influenced the fiddling tradition.

But during this time the third, and perhaps most important factor was continuing to influence the Texas fiddling tradition. Perhaps more than in any other part of the country, the fiddling contest has had a pronounced effect on both the manner of performance and the conception of performance. To be sure, other parts of the country have a contest tradition. But in the Southeast this tradition seems to have been secondary to the string band, and more recently the Bluegrass band tradition. In the Northeast and Canada, a strong contest tradition exists, although the rules tend to favor a more "Old World" favor to the tunes. In all cases, the contest tradition tends to reinforce already existing concepts of performance. In Texas this has meant the incorporation of repertoire and techniques from a variety of sources.

As Charles Faurot notes, in Texas, "Almost any reason will serve as an excuse for a fiddle context..." whether it be a rodeo, anniversary of a town founding, St. Patrick's Day, or a "Yamboree"--- a yam harvest festival.¹⁴ As these contests were (are) quite common and occasionally lucrative (Ervin Solomon is said to have supported his family on the winnings from such contests during the depression¹⁵), there naturally evolved a keen sense of competition. This in turn led to the deliberate practice of developing more and more elaborate versions of tunes to present as show pieces at the contest. The contest also stressed the importance of the fiddle as a solo instrument, as opposed to the band concept so prevalent in the Southeast.

One of the most influential of the Texas fiddlers, and a man still active today is Benny Thomasson. He was born in Runnels County, Texas on 22 April 1909, and raised around Gatesville. In his early childhood he came under the direct influence of many fiddlers: both his father Luke and his uncle Ed were well known in the area as excellent fiddlers, and in addition, many other fiddlers such as Eck Robertson and Lefty Franklin would often come to visit the Thomasson household and stay a few days to fiddle. At a very early age Benny took up the instrument and was soon playing in contests and on the radio. At the contests he would often be competing against such fiddlers as Ervin Solomon and Major Franklin and it was here that he picked up many of the ideas he incorporated into his own style. In addition, he would also sit in with dance bands in the area. He says he knew Bob Wills and would sometimes sit in with the

band when they were in the Dallas-Fort Worth area. He never played professionally, however, although he did cut two sides for Okeh in San Antonio in 1929. Unfortunately they were never released: possibly the wax masters were lost or broken in transit.¹⁶

A few years ago Benny retired from the auto repair business and moved to Washington state to be with his son, Dale. While in the area he was "re-discovered" by John Burke who arranged for him to play at the Northwest Regional Folklife Festival in Seattle. A month later, in June 1972, Benny made his first trip to Wieser, Idaho, and the National Old Time Fiddlers' Contest. At that time a recording was made which was subsequently released as Voyager VRLP 309, A Jam Session With Benny & Jerry Thomasson. A transcription of "Cripple Creek" from that recording accompanies this article.

That year Benny took third place in the open competition, placing behind only J. C. Broughton and Dick Barret (one of Benny's proteges from Texas), who won the title for the second consecutive year. In 1973 Benny again placed third at Wieser, behind Barret, and Herman Johnson, who took his third title in six years.

In 1974 however, Benny swept the competition, winning not only the National title, but also the Senior's title, the Northwest Area title, and the award for the best-liked fiddler by the competing fiddlers).

As evidenced by his album on County Records, Benny Thomasson: Country Fiddling From the Big State,¹⁷ Benny Thomasson has strong roots in "old time" fiddlings, but perhaps the strongest influence on his playing has been the contest tradition. In his own words, from an interview conducted last June at Wieser:¹⁸

Now I'll tell you a little story about that. There was a fiddle contest in Dallas. I guess I was about 18, 17-18 years old. And I thought, boy, I was just a good fiddler, you know when you're that age, and you do play ... pretty well, you think, by doggies its going to take somebody pretty hard to beat you, you know. I got up there, there's 250 fiddlers. Howdy Forrester, Georgia Slim all these guys. And the top fiddlers in the nation you might say. And I got up there, and boy, I laid that "Grey Eagle" on there goin' and a-comin'. I come to find out that nobody even recognized me. The judges didn't even scratch me. So from that time on, I went to work on that thing.

I said, "well" to myself, "self, you got to do something now." And I just made it a point to keep to continue to work, working, working on those tunes. -

As evidenced by his playing today it seems he did just that. Benny seldom limits his renditions of tunes to just two strains. Often using higher positions on the fiddle, intricate double-stop slides and other devices, he is continually varying the basic tune. Again in his own words (in response to the question "Do you play similar to the way your dad played?"):

Well, no. I'll tell you what. See those old tunes, back in those days was just little two-part tunes and they never had any variation to 'em. Now I play the same old tunes, but then I have arranged variations of the same parts in different positions on the fiddle, see.

And like you'd be playing an old tune like "Dusty Miller" or something, and the low part there, and then you get up there on your higher positions and make it sound... get a little bit different variation, and get a good sound out of it. And it don't make it come back to the same old monotonous, two-part deals there...

Thus we find that he is working with a kind of instrumental analog of an "oral formulaic" process. Working from a conception of the basic tune he expands and improvises on it. From a comparison of many of Benny's performances of the same tune, it is apparent that he holds a basic idea of what he is going to do before he plays, for the variant strains are usually similar from performance to performance, but the details are added during the actual playing.

The jazz tradition has also had an impact on Benny's playing. During the interview he indicated a familiarity with the music of Django Reinhardt, and the jazz violinists Stephane Grappelly and Florian ZaBach, as well as his involvement with Western Swing. With respect to the latter he mentioned that:

... used to, before I'd play in a fiddle contest, I'd play a swing tune, that's bring me down to my perfect timing, you see, on those hoedowns...

To get an idea of some of the general features of Texas fiddling, and Benny's fiddling in particular, I have included a transcription of his playing.¹⁹ "Cripple Creek" was chosen as it is a well known tune, and can thus be used to point out certain features common to the Texas style of performance. Obviously a written transcription cannot adequately represent an aural event, so the reader is encouraged to listen to the sound recording. The actual performance took place in a jam session in Weiser, Idaho in June 1972, at the National Old Time Fiddlers' Contest.

To make the transcription easier to read, I have notated the 16th note patterns as four equal 16th notes $\overline{\text{fff}}$. Actually the first and third notes of each figure are usually longer than the second and fourth approximating an 8th note-16th note triplet figure $\overline{\text{fff}}_3$. In addition, some of the

double stops have been omitted in order not to obscure the melodic line.

One characteristic common to much of Texas fiddling is the tendency to play in long phrases, as demonstrated by the (A) strains in the transcription. Whereas a Southeastern fiddler might phrase in 2-bar sections, for instance placing an 8th note "e" instead of the 16th note "e-a" figure in the second beat of measure 2-strain (A¹), the Texas fiddler is just as likely to run the entire 8 bars together in one phrase. This device is quite common, and one of the most distinctive features of the Texas style.

Parallel to this type of phrasing is the tendency to complement rather than contrast the rhythmic background. Severe syncopation, so common in Bluegrass fiddling, for example, is largely absent in Texas fiddling. Rather, there is a tendency toward a smooth "flow" of the melodic line.

As melodic invention is stressed, the tunes tend to be played a bit slower than in other parts of the country. Long, single-note bow strokes, and intricate left hand work are very common. The triplet and sextuplet patterns are not unusual.

It is interesting to note that the variations are often built on chord changes rather than the melodic line, following in the jazz tradition, an example being the strains marked (C) on the transcription of "Cripple Creek." Whereas the (A) and (B) strains follow the commonly known melodic line, the (C) strains do not. Rather, they arpeggiate and ornament the chordal structure of the tune.

As a final note, Jerry Thomasson's back-up guitar work (in this case, tenor guitar) should be mentioned. Whereas the guitarist in the Southeast might be expected to use only the A, D, and E chords in backing the first half of the (A) strain of "Cripple Creek":

A / A // D / A // A / A // E / A //

the Texas guitarist would be expected to use the A, D, and E chords and also the D# dim⁷ and B⁷ chords:

A / A // D / D# dim⁷ // A / A // B⁷ / D //
in conjunction with a well defined bass line of:



Handwritten musical score for "The Rose Tree" by J. S. Bach. The score is written on ten staves, each with a letter label (A1, A2, B1, A3, C1, C2, A4, B2, C4, C5, A5, A6) at the end. The music consists of a single melodic line with various ornaments, including mordents and grace notes, and is marked with "pizz" (pizzicato) and "arco" (arco) throughout. The piece concludes with a final cadence on the tenth staff.

It should be apparent that the Texas style of fiddle playing incorporates many innovative elements. Its competitive nature has promoted an extended repertoire, a fairly advanced body of popular and jazz techniques and philosophy.

In Benny Thomasson's case, the musicianship has been matched by a genuine warmth and human-ness, sometimes lacking in innovative musicians. Perhaps a glimpse of this can be seen in his willingness to share what he knows,

and learn from others. In his own words:

You know, young people coming up, learning to fiddle, they want to do everything they can... in more modern ways, you know. Times changes. And I think... that as time changes, music should change to fit the playing now and 30-40 years from then, I couldn't even touch 'em, see. Well, I like that, I mean that'd be fine.

Footnotes

- 1 A slightly different version of this paper was read at the Southern California Academy of Sciences meeting, California State University, Fullerton, 1974.
I would like to thank the following people for their comments and criticisms in preparing this paper: Norm Cohen, Nancy Dols, Frank Ferrel, James Porter, Benny Thomasson and D. K. Wilgus.
- 2 John Cohen, "Fiddlin' Eck Robertson," Sing Out! 14:2, (1964) pp. 55-59.
- 3 Bill C. Malone, Country Music U. S. A. (Austin and London: University of Texas Press, 1968), pp. 33-78, discusses the early recording of hillbilly music in more detail.

As Malone (p. 39) and others have noted [for example, Thomas A. Ekkens "Earliest?? Folkers? On Disc," in Record Research #92 (1968), pp. 4 & 10] there were earlier recordings of fiddlers and other "folk" performers on disc and cylinder. As early as 1894 Columbia had issued recordings of banjo pieces supposedly based on folk melodies, and in 1914 Victor introduced recordings featuring Charles Ross Taggart as "Uncle Zed" playing the fiddle [Ekkens, pp. 4 & 10]. None of these, however, can be considered to be part of the direct evolution of the hillbilly industry.
- 4 Malone, p. 37.
- 5 Ibid., p. 35.
- 6 In the liner notes to Texas Hoedown (County 703), Charles Faurot credits the following anecdote to Eck Robertson. "Seems that Sally was being courted by two men, both fiddlers. Well she couldn't make up her mind so she told them to start fiddling and she would marry the winner. That old boy named Goodin won, and true to her word she married him. Since then there have been thirteen generations of 'Goodins' and so I'm going to play 'Sally Goodlin' thirteen different ways."
- 7 For example, Bartow Riley's rendition on Texas Hoedown, (County 703).
- 8 Both groups are represented on Texas Farewell: Texas Fiddlers Recorded 1922-1930 (County 517).
- 9 Benny Thomasson: Country Fiddling From the Big State (County 724).
- 10 Ibid.
- 11 For an insight into other musical traditions relating directly to Western Swing, the reader is referred to John Solomon Otto and Augustus M. Burns', "John 'Knocky' Parker - A Case Study of White and Black Musical Interaction," JEMF Quarterly #33 (1974), pp. 23-26.
- 12 Fred G. Hoeptner, "The Story of an Early Fiddle Band: 'East Texas Seranders'" in Disc Collector #17 (1961), pp. 8-11.
- 13 Bob Healy, et. al., "Bob Wills and His Texas Playboys: A Bio-Discography," Record Research #79 (1966) pp. 3-5; #80 (1966) pp. 3-5; #81 (1967) p. 10; #82 (1967) pp. 3-7.

- 14 Texas Fiddle Favorites (County 707).
- 15 Texas Farewell: Texas Fiddlers Recorded 1922 - 1930 (County 517).
- 16 Information found in this paragraph is taken from the following sources: The liner notes to County 724, Benny Thomasson: Country Fiddling From the Big State; An interview with Benny Thomasson conducted at the National Old Time Fiddlers' Contest, June, 1973, by Michael Mendelson and David Garelick; Correspondence to the author from Frank Ferrel, August, 1974; Okeh files: the titles cut for Okeh on 27 June 1929, by the Thomasson Brothers, were "Scolding Wife" (W402756) and "Star Waltz" (W402757).
- 17 Benny Thomasson: Country Fiddling From the Big State, (County 724).
- 18 This quote and those that follow were taken from the interview that accompanies this article. The actual interview was conducted at the National Old Time Fiddlers' Contest in Weiser, Idaho, June, 1973, by Michael Mendelson and David Garelick. Portions of the interview appear in The Devil's Box 24 (1974) pp. 19-26 under the title "An Interview With Benny Thomasson," by David Garelick. The transcription accompanying the present article is by the author.
- 19 From A Jam Session With Benny & Jerry Thomasson (Voyager VRLP 309).

-- University of California, Los Angeles

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BENNY THOMASSON DISCOGRAPHY

County 703: *Texas Hoedown* (ca. 1965)

Billy in the Low Ground	Black Mountain Rag
Ace of Spades	Laughing Boy
Bonaparte's Retreat	Lady's Fancy

County 724: *Country Fiddling From the Big State* (ca. 1970)

Dry and Dusty	Jack of Diamonds
Bumblebee in the Gourdvine	Drunkard's Hiccups
Don't Let Your Deal Go Down	Black and White Rag
Bitter Creek	Tug Boat
Midnight On the Water	Dusty Miller
Nigger in the Woodpile	Lost Indian
	Tom and Jerry

Voyager VRLP 309: *A Jam Session With Benny and Jerry Thomasson* (ca. 1973)

Cripple Creek	Billy in the Low Ground
Salt River	Don't Let the Deal Go Down
Apple Blossom	That's A-Plenty
Liverpool Hornpipe	Kansas City Kitty
Paddy On the Turnpike / Snowbird	Jack of Diamonds
in the Ashes	Grey Eagle
Sally Johnson	Soppin' the Gravy
Draggin' the Bow	Cotton Patch Rag
Leather Britches	Hotfoot
Waggoner	Durang's Hornpipe
	Twinkle Little Star

Oldtime Fiddling and Other Folk Music, Weiser, Idaho, 1972 (Weiser, Idaho, Chamber of Commerce)

Black and White Rag

Oldtime Fiddling and Other Folk Music, Weiser, Idaho, 1973

Prairie Schottische

AN INTERVIEW WITH BENNY THOMASSON

[Conducted at the National Old-Time Fiddlers' Association Contest and Festival, Weiser, Idaho, June, 1973, by David Garelick, Michael Mendelson, and Nancy Dols, and transcribed by M. Mendelson. Abridged slightly by the Editor.]

David Garelick: How long have you been fiddling?

BT: Oh, I've been fiddling for...fifty-nine years.

DG: Did you learn it from your family?

BT: My family, yeah, you see all of my aunts and uncles, grand-dad, and grand-mother, my dad, my sisters and brothers were fiddlers and musicians. Some of it had to rub off somewhere, I guess.

Michael Mendelson: Where was this, Benny? What part of Texas?

BT: Well, in about the central part. Then I moved up when I was about fifteen years old to Arlington, Texas, which is in the north-central part there. Gatesville, Texas is where I was,...

DG: Did they have fiddle contests in those days, or was fiddling just something people did when they got together?

BT: No, strange as it might seem, they was having fiddling contests there. My dad, you know thirty, forty, or fifty miles seemed like plum across the United States in those days. But he'd make it some way to get to those fiddling contests and he was pretty sharp. He'd come out in the top just about all the time.

MM: Do you play similar to the way your dad played?

BT: Well, no. I'll tell you what, see those old tunes, back in those days was just little two-part tunes and they never had any variation to 'em. Now I play the same old tunes, but then I have arranged variations of the same parts in different positions on the fiddle, see. And like you'd be playing an old tune there, like "Dusty Miller", or something, and the low part there, and then you get up there on your higher positions and make it sound... get a little bit different variation, and get a good sound out of it. And it don't make it come back to the same old monotonous, two-part deals there, you see.

MM: I hear a lot of people doing your tunes now... you seem to be quite popular.

BT: Well, I'll tell you what. I started out...I'm a lot older than some of these boys. I started out in Texas, from the time I can remember, to improving on these old tunes, you see. Improving, working them over, just kept on doing...there's no end to what you can do to one, by just keep working on it. And from that, from the time I started 'till now, I'm still working on improvements. And the big percent of the fiddlers just take a tune and that's all there is to it. They just play, you see. They don't try to make any improvements. They play it just over the same way, every time.

DG: Isn't that because at one time all the tunes were used for dancing? They didn't really need to do that sort of stuff.

BT: They didn't need to,...not necessary. But then when we begin to get in tough competition in fiddle contest, you always had to try to be better next year than you was last year. And what you could do, you'd play a tune over in the contest, and if you... [interruption] and let's see. I was going to finish with the deal there. The reason was that I worked on them so hard, I had some tough competition down there in Texas. Old boys that had been, that were older than I was, you know

DG: Who were some of the competitors?

BT: Major Franklin, was my worst...

DG: *Is he older than you?*

BT: Major is four years older than I am. But he was a tough old fiddler, boy. And he was a dandy. He's still a good fiddler. He sure is.

DG: *Did you beat Major Franklin in a lot of contests?*

BT: Oh, yeah. Yeah, after I finally got to the point where I could beat him,...well I was just a young fellow then...we'd have it nip-and-tuck you know, he might beat me one year, and I'd beat him the next. It'd just depend on how we felt.

DG: *Did you know a fiddler named Ervin Solomon?*

BT: Ervin? Yeah, I sure did.

DG: *Was he a tough competitor too?*

BT: He was an awful good fiddler, Ervin was. Now his two boys, Norman and Vernon...you know them...they're good fiddlers too. Old Ervin...Ervin never made too many contests. Occasionally you'd see him around a fiddle contest. But he rated real well when he played in those contests.

DG: *What were contests like then, did they have to play three tunes like they do here?*

BT: Yeah, about the same...Only the thing of it is, back in those days you didn't have to play too much of a variety of tunes, you see. Variety of types of tunes. Like waltzes, or jigs, reels, or hornpipes. You most generally had your choice, so you could play three of anything you wanted to. And ordinarily they'd play waltzes and everything like they do now, but they didn't have to, it wasn't compulsory for them to do it there.

DG: *When did you start developing this Texas style that's so recognizable...that's so different from everything else?*

BT: Now I'll tell you a little story about that. There was a fiddle contest in Dallas. I guess I was about 18 years, 17-18 years old. And I thought, boy I was just a good fiddler, you know when you're that age, and you do play...pretty well, you think, by doggies its going to take somebody pretty hard to beat you, you know, I got up there, there's 250 fiddlers. Howdy Forrester, Georgia Slim, all those guys. And the top fiddlers in the nation you might say. And then I got up there, and boy, I laid that "Grey Eagle" on there, goin' and a-comin'. I come to find out that nobody even recognized me. The judges... laughter ... didn't even scratch me. So from that time on, I went to work on that thing. I said, "well," to myself I said, "self, you got to do something now" ... [laughter]... And I just made it a point to keep, to continue to work, working, working, working on those tunes. That's how come Texas fiddlin' (came) to be discovered.

MM: *DO you recall any people that (were) really strong influences...Anybody in particular? Or just...*

BT: Well, I'd say that... yeah there was quite a few. Major Franklin was one of my strongest influences. Old Eck Robertson, you've heard of him. Gillilan, they was old fiddlers. Matt Brown. Matt Brown was the one that actually made "Done Gone".

MM: *Didn't he do "Lime Rock" also?*

BT: He did "Lime Rock". And Matt, and Kelly made the "Kelly Waltz". They used to call it the "Kelly-Brown Waltz". And I've seen those people, when I was just real young. I don't remember 'em, but my dad's played with them. But they're the ones that made "Kelly Waltz", and a bunch of those old tunes, you know.

MM: *What about ...swing fiddle. Did any of that creep in?*

BT: Oh yeah, I got into that when I went and played for dances and stuff like that you see. And I had, I was in demand, to play with different type hands, you know. I played with Joe Holly that played with Bob Wills. We played together a couple of years in a swing band ...

DG: *Did you know Sleepy Johnson?*

BT: Oh Lord, yeah! I knew Sleepy ever since I was 16 years old...

DG: *Has that western swing style affected the way you work out traditional, the older fiddle tunes?*

BT: No, I think it really helps it, because it... in that western style, western swing, you have to have perfect timing. It really works and helps your timing. Actually, used to, before I'd play in a fiddle contest, I'd play a swing tune, that'd bring me down to my perfect timing, you see, on these hoedowns. I never told anybody that before, but it does. You play something like "Draggin' the Bow" or something like that, you know, and you've got a "sock" rhythm time on that you see. Positive timing.

DG: *Oh yeah, you can't help it, even in a tune like "I Don't Love Nobody", you get into that.*

BT: It automatically runs into a swing there you see. And then it calls your attention into an actual swing. When you play a tune like that, well you're geared down to the spot where you can really get into an old hoedown.

MM: *Do you ever listen to any jazz? Like Joe Venuti, or Stephane Grappelly.*

BT: Oh Lord, yeah! That guy runs me nuts, boy.

MM: *Venuti, is,...pretty...*

BT: He is something else!

MM: *...incredible, he's funny! He's got a sense of humor when he plays.*

BT: I know it. Grappelly is one of the other guys...Django Rheinhardt and Grappelly. I tell you one thing,...them old boys was something else! I just go out into space when I go to hear them guys play... Well now, old Django, he was way ahead of his time on that guitar. Way ahead of his time. He done some things on that thing, and he was handicapped, you know, with that hand all beat up. [pause]

DG: *Have you ever had any violin, you know, any actual formal lessons?*

BT: None, whatever. Not any.

DG: *So you don't read music either?*

BT: Well, I'll tell you what. I learned to read hornpipes, and reels and jigs, myself, without any teacher. What I did, I learned the lines and spaces. And you know how I learned to read those hornpipes? I played "Fisher's" and stuff like that, you know. And I got 'em down and began, I knew just a little bit about the measurements you know, and spaces and where they was located. And I did know where the notes were located on the fiddle, by just natural learning, you know. And I picked those things up, now I got to where I could pick out them old tough hornpipes... But I did it myself, I mean I didn't never have any training.

MM: *You haven't had then any formal training as far as technique, and bouncing the bow...*

BT: No, no, I accumulated what I've got. Just through picking up the mistakes that I was doing. In other words, if you're handicapped in any way, well I worked on the handicap position that I would be in, on some, maybe the way to hold a bow, to get the best action out of it. Or how to note and everything like that.

MM: *Then you must have listened to a lot of different kinds of music.*

BT: Oh, I have. Any kind that's good, I listen to it. When they do a good job of it, I don't care what it is. Its good to me.

DG: *Do you listen to a lot of other fiddle music, besides the Texas style?*

BT: Oh yeah. Any of its good. I like Canadian music. I like... well I like classical music. I like violin. Florian ZaBach.

MM: *... I heard of him. He was a jazz...*

BT: Jazz, classic...

MM: *What about Paul Nero? Did you ever hear of him?...He did a tune called "Hot Canary"... a few years ago.*

BT: *Well now, I'll tell you who, old LaBach done the same thing. And he done a around on it... and man, he'd tear you all to pieces (when he got on it)... He used to have an hour's program on Sunday on the television. Years ago. And when that'd come on, I'd shut the door and set in front of that T.V.... he slayed me, every time he'd play.*

MM: *I really feel sorry that swing fiddle, you know, jazz fiddle is not around any more.*

BT: *Me too, yeah. You know,...*

MM: *..."Sweet Georgia Brown" and...*

BT: *"Kansas City Kitty"...*

MM: *"Stompin' at the Savoy"... all those tunes. Those were really great.*

BT: *Oh, they were really good.... Did you know nowadays, I play those things. We played them up at the schoolhouse, the other night...*

DG: *Yeah, I heard you doing some of those.*

BT: *And, people enjoy 'em. They like them. But its not around any more. They've just quit it.*

DG: *That brings up... that's a pretty interesting point. We went to a contest at Fort Worth about 2 years ago... and after the contest, all the fiddlers were jamming... and that's what they were doing...*

BT: *Jamming and they were playing... playing western swing...*

DG: *Norman Solomon and Dick Barret, they were all doing "Kansas City Kitty". They were just out-doing each other. Just... you thought one guy had it made, and then the other guy came and he was even more incredible.*

BT: *...He'd just out-do him.*

DG: *Was Dick Barret one of your students? Did he learn a lot from you?*

BT: *Well, he's picked up a lot of stuff from me. He'll admit that he did. But, I was older you see, and naturally, the younger person will pick up stuff from anybody, you might say. But I was around him a whole lot there, and I hope it helped him. He made a remark the other day, he said "If I don't do this right, its your fault, because I learned it from you." ... we've had a lot of fun together, Dick and I have.*

MM: *When did Dick start playing? Has he been playing all his life? Or did he just pick it up...*

BT: *...Well he's been playing several years... he played western swing there for a long time. And then he went to playing hoedowns... and jigs, reels and hornpipes, and stuff... But he's got wild on that thing. That goes to show you, if you're a good western swing fiddler, it don't take long to pick up those hoedowns and stuff.*

MM: *I'd like to ask you something about, regional styles... Now when you started playing, evidently you developed your style. What was happening before then? Do you...*

BT: *Well, once in a while you'll see an old fellow, nowadays, but... Like I said a while ago, they'd have those old tunes like "Turkey in the Straw" or stuff like that... and it was the same old thing. Now I'll tell you another thing, used to, a long time ago, my grandfather kept his fiddle cross-tuned all the time. They had a lot of cross-tuning you know, back in those days. They played a lot of those, jigs and stuff in cross-tuning, because it gave a little bit more, ringing sound to a fiddle. But, ... then the styles, different styles, like you say there... you mean different locations in the country?*

MM: *Yeah, right...*

- BT: Well, what happens, there'll be a ... some fiddler in one area, isolated from another one you see. And a real good fiddler, that people begin to pick up after his style, and they begin to work to that, you see. And not knowing what style is further on down the country there, you see, that's what causes the big difference. They'll play in a ... just a different style. Even back... I've been all over the place. Missouri, back in there, they've got a different style. Texas is a different style. Oklahoma is a little different. Even as close to Texas as it is. It's a close resemblance to a Texas style.
- MM: *Do you think regional styles are getting less distinct now?*
- BT: I think so. I think it's all winding up to a, one situation. I think it'll eventually wind up where, you know it's not far from one place to another anymore. And the distances are so much closer now, and communications and things like that... people...
- DG: *Do you think eventually, there'll just be one national style?*
- BT: Eventually I think they'll come down to one style, or be close to it there. The one that people like the most... that's got more to it. I think they'll eventually keep on till they brush these old things up where they'll just be pretty good doings, sooner or later.
- MM: *Do you think contests are responsible for it, or is it just, do you think it sounds better, just in general? Or both?*
- BT: Well, I'd say that has something to do with it. 'Cause that's where all the fiddlers from all over meet, you know. And then you take a fellow, winning a contest. Naturally, people are ... if they go to these contests, they're going to try to play like him, as much as they can.
- DG: *...try to play like him... Do you think radio and records has helped that too. 'Cause I know I could buy your record, and I could learn your tunes...*
- BT: Yeah, sure... And I'll tell you another thing, that helps is, a tape... like you'll be playin' out there and people will tape it... maybe they live in Nashville... or in the southern part of the country, all over the country, you see. And ... so that's what scatters it around. I've talked to people today... Bud Meredith. Do you know Bud Meredith?
- DG: *Yeah...*
- BT: He came to my house, 15 years ago. And I made a tape for him. And, he scattered that all over the area where he lived, you see. People re-taped it you know. I met a boy here last year that... he said he got it, he... had that, recorded tape of Bud's you know, that I made for him... when he was 13 years old. And he was about, well, it'd been 16 years ago, you know. So he'd a-been 30 years old now, you see... So that's, that's the way that stuff gets scattered around. You... people picking up tunes you play, and so on... All the way across the country.
- MM: *I've noticed that nobody plays, or very few people play like the South-eastern style in the contests... Something like... Clark Kessinger is the only one I can think of right off hand, but Clayton McMichen used to play that more...*
- BT: Yeah, yeah...
- MM: *... more shuffles and things. Why do you think that's falling out?*
- BT: Well, I don't know. They did an awful good job of it, there it seems to me, like. But I think that,... modifying those old tunes, right there, a little bit more... helped to... to bring on what, the modification and everything... although old Clark had a good situation on those hoedowns and stuff like that, because... he would play them over one way, you know, and come back around and change them over. The fact of the matter is, I've learned a lot of tunes off of Clark Kessinger's old records... Of course I've changed them up some since then, you see... And what you do... you learn one of those tunes and then, re-model it to suit yourself there, you see. But you still can recognize, like "Tugboat", that old "Tugboat" tune... Clark played a couple of parts to it, there. I got it in four, five different areas there, you see...
- DG: *I've never heard anybody do that outside of Texas...*

BT: Well that's, that's where it come from. I learned it... when I was 15 years old. I learned that off a record, Clark Kessinger... [pause]

DG: *How do you feel about, ah, fiddlers around the state of Washington, now that you're living out here?*

BT: Well listen, there's good fiddlers out here. They play different than what we do down there.

DG: *Are you learning a lot of their tunes, or... ?*

BT: Yeah, I've picked up some tunes out here, sure have... I've been teaching a lot of kids out here.

DG: *They all found you! [laughter] .*

BT: ... You know little Loretta Brank, that won first there... ?

DG: *Yeah, oh yeah...*

BT: I was, I started teaching her when I first come out here.

DG: *Oh my gosh, she's a good fiddler.*

BT: She sure is... And the night before this contest, that tune that she played last, the hoedown, I taught her part of it, you see. And then I give her those little, triples and stuff.... She was afraid to play, at first. Then the next time she played, she played it and done a good job of it. [pause]

MM: *Who else is out there, Joe, Pan...*

BT: Pancarzewski... Joe's a good fiddler...

MM: *... Now he's up there isn't he? ... I mean, up in ... Washington.*

BT: Oh yeah, yeah, he's in that area. He lives, ah, Enumclaw! [pause]

DG: *Do you know a guy named, ah, Kelly Kirksy? Do you know about him?*

BT: Where does he live?

DG: *Santa Rosa, California.*

BT: I know that Kelly Kirsey, there...the name's awfully familiar.

DG: *He's the, he started the Federation of Old-Time Fiddling Judges.*

BT: Yeah, yeah! That's right.

DG: *...and I was talking to him. And he has some very conservative ideas about fiddling... But he [Kelly] thinks some of these contests are,... in his opinion, they're ruining old-time fiddling. Now he says the real old stuff, the way they used to play in the dances there, people aren't playing that anymore.*

? : *It depends on what age group you're in...*

BT: Well,... yeah, that's it... Now if you're ninety... [laughter] ... if you're up in the nineties, or somewhere like that, that's just like the Wright brothers started out, with that old plane they couldn't hardly get off the ground, you see. They made several attempts to get that thing off the ground... You know, young people coming up, learning to fiddle,... they want to do everything they can... in more modern ways, you know. Times changes. And I think... that as time changes, music should change to fit the times. I mean they'll take these tunes that I'm playing now and..., 30-40 years from then, I couldn't even touch 'em, see. Well, I like that, I mean that'd be fine. I don't want 'em to stick with just the same old... stay in a rut all the time. [laughter] Of course now, it's like George Davis, was down in New Mexico, and he told some of them down there they made... made mention of the same situation... about stickin' to the old, old traditional tunes... But we play the old tradi-

tional tunes, but we just got 'em sort of ... greased up a little bit and smoothed...
[laughter].

DG: ...streamlined...

BT: Yeah, streamlined...

DG: Well, I think a lot of people are saying they should preserve the old ones before they... completely fade away, you know.

BT: ... Well, ... well, it'd be good, it'd be good to. And then they could go back and, ... listen to 'em on tape or something, ... or on a record, or something like that. It's good preserving things like that... old traditionals... That's the reason why it's kind of hard for... a guy like me to get up and win a fiddling contest, where that is ... is in order you see. Now I went to Billings, Montana. Played a job out there, about a month or two ago... a couple of months ago. And I gave a fiddle workshop there. It was the first one they'd ever had. There's a lot of old people up there you know, old fellers, that plays the fiddle and used to play... I explained the old tunes, like they were played back then, and played, a part of an old tune you know, "Turkey in the Straw", I used it for an example. And these old fellers, they just didn't like it much at all, to start with, see. I played it just the old plain way, and then I just went all over, you know and played on it... Played a good, pretty sounding "Turkey in the Straw". They begin to smile you know, and ... [laughter] ... they said they was going to get their old fiddles out, and start back to playing the fiddle, and trying to get with it you see. So its, a pretty good deal... You know, they never realized anything like that until they see it actually happen, you see... See what has happened to a situation... They can't visualize, like that old "Turkey in the Straw"... [hums a few bars of "Turkey in the Straw"] ...down the neck, learn it back on in there and come on back out of it, you see... [laughter] ... and they like it like that I think ... A bunch of them come up and talked to me after it was over, and said, "Now then, I'm going to get my old fiddle out and go to workin'."

MM: Have you ever done any Bluegrass fiddling?

BT: Some, some... Yeah, I'll tell you what, I could pick it up pretty quick, I believe. I've already got the bow style there. I mean I can do the bow work on that thing. See, you use a different type of bowing in Bluegrass. I've done learned it...

MM: Right... How about some specifics, ... there's a couple of schools of Bluegrass fiddling. There's like Byron Berline, sort of "old-timey", and then there's Kenny Baker, which is really sweet. And then there's the strange ones like Scotty Stoneman and Richard Greene.

BT: Yeah, there's --gosh there's different styles in Bluegrass. And there's different styles and patterns...

MM: Vassar Clements is another one.

BT: ... and all of its good to me, I like it all.

MM: Some people, especially when you get into the extremes like Richard Greene and Scotty Stoneman ...you know, really start to get... worried... for lack of a better word.

BT: Well, I know it. Well you see...that makes you think, well gee whiz, we'll never be able to do stuff like that. [laughter] ... but it's all there, and all you got to do is bow it, and take after it...

DG: How is the bowing that different, in Bluegrass? ... or is that hard to explain...?

BT: No, it's a up bow, down bow, up bow, down bow. So many notes up, and so many back, you see. Then you get faster. [hums a few bars as an example] ... like that you see.

MM: A lot more notes to a bow than in old time?

BT: Ah... no, actually what it is, you make ... I don't know how to explain it, hardly.... But anyway, you got it anyway where you don't just whip it off, like this,... yeah its more notes to the strole.

- DG: *It always sounds like it's a smoother kind of fiddling.*
- BT: *Yeah, it is. That's the way to smooth it up, you see. And you can play a lot faster without chopping you see. It's not choppy, but it's a slide up and slide back, when you're goin' over a fast tune.*
- DG: *What about, a lot of people talk about "Texas long-bow style". What does "long-bow" actually mean?*
- BT: *Well, that's just the old thing there. That's the one we accumulated there, I guess. Through ignorance of what we were doing... A different type of bowing on a, different tune, to make it sound different. I'll fit the stroke, the long stroke fits in certain places. And the short stroke. The long bow is one that ties in with the different strokes, with the different tunes, which placed in the right place there, is where you get your expression, and drive.*
- DG: *Is "long-bow" called that because you try to get a lot of notes in the same bowing direction?*
- BT: *Yeah, either that or ... you'll make, to make an expression... to make a certain portion of the tune stick out, stand out, you know,... put a high point in it in other words, you use a longer bow...*
- DG: *Yeah, that, I don't know, it seems like sort of a modern invention too, because ...*
- BT: *Yeah, I guess it is...*
- DG: *... you listen to old fiddlers, like the old, in the twenties, on the records that they made then, there all short bow, all choppy, sawing...*
- BT: *... short bow, chopping...*
- DG: *... oh, some of the better ones use kind of a shuffle... there's a round kind of a bowing pattern.*
- Nancy Dols: *You use a lot of single bows, though, but it doesn't sound choppy.*
- BT: *[laughs] Yeah, in a lot of places it's... to make it come out, and pep it up. You have to mix it up. I don't know how to explain it there, but it...*
- MM: *You use a really loose,... the thumb and just your first finger, right?*
- BT: *Yeah, thumb and first finger.*
- ND: *And your little finger... I noticed... and your middle fingers don't even touch.*
- BT: *... I use a [?] on the ferrule, on the frog, instead of back up on the bow... See, I've got a, more of a pivot there, you see. You can pivot your bow, and let it go along to the end of your stroke. And what actually happens, if you let that, your wrist, a loose wrist, will let you get your note timing to the end, a lot better. In other words, you can go on out, and while you're coming back, you can still be, go to the end of the measurement of the note, you see. Loose wrist... That makes your timing better.*
- DG: *What kind of tunes do you enjoy doing the most? Hoedown tunes, or...*
- BT: *Ah, not necessarily...*
- DG: *... or swing tunes...*
- BT: *...sweet tunes...*
- DG: *I mean swing, western swing type...*
- BT: *... yeah, swing tunes... Yeah, it depends on what type of people you're around. I mean, what they like, is what I like to do.... I played with Phil and Vivian [Williams] up there in Seattle, a time or two. They play at a deal up there, you know. Those people up there really do like it. Just played mostly hoedowns, you know, and one thing or another.*
- DG: *When you're learning a new tune, how do you work it out in the sense of, you know, streamlining it. Putting in all the things into it that you do? Does it take a lot of years, or can you actually work it out in an afternoon?*

- BT: No, it don't take too long. I mean, you learn it, and, affect the way it actually goes, you know. And then as you go along, every time you play it maybe, you'll find another place, and it will sound a little different. You don't do it all of the sudden, like, I mean. Sometimes, on a plain tune, well, I can take it, just learn the, basic part of it, there, then just run it any way you want to, see. You'll eventually get to play it better.
- DG: *Do you work out a tune in the sense that you always play it the same way, or are you continually changing them... the tunes.*
- BT: Well, I've been accused of continually changing them... [laughter] ... I taught this Bartow Riley, you know, you've probably heard of him... I started teaching him, and he was thirty-three years old. What happened, I'd learn him a tune, you know. When he'd come back ... I'd play it again for him, and he'd say "That's not the way you played that tune before!" [laughter] He'd say "Here's the way you used to do it!"... But I never do think what I'm doing. I just play 'em off, you know. I might play 'em different every time I play 'em. Just a little bit. Some, some phrases, and variations
- MM: *I was just going to ask, do you play any other instruments? Other than fiddle?*
- BT: Oh, not to speak of. I mean I wouldn't be qualified... I play standard guitar a little. But... not enough... Oh, I could keep you from just going plum off the bank there... [laughter] ... but I wouldn't be qualified to... play rhythm behind anybody, you see.
- DG: *Have you ever judged in a contest?*
- BT: Oh, yeah. Lots of times.
- DG: *What are the things you listen for in another fiddler, when you're judging?*
- BT: I listen for... really, arrangements of the tune, tone, the tone he gets out of it, and his timing. Things like that. I mean, and his arrangement of, arrangement of his parts. How they come in.
- DG: *But do you follow these patterns that they set up, like at Weiser, where you have fifty points, or twenty-five points for timing and, ...*
- BT: Well, you have to, you have to go along that line to be able to,... get your points measured up. In other words... actually, a lot of these things, if a man makes a little mistake, when he's playing, and if he's a good fiddler, I don't hold that against him. Because anybody can make a little flub. Unless it gets to the point where, you've got two fiddlers that are, exactly the same, pointed the same. In other words, they rate the same in your mind. One of them will either have to make a little mistake, or play a little better tune or something like that, to get him.
- DG: *Yeah, I always wondered about that. When they get, when they get you and [Dick] Barret*
- BT: ...When it gets down to that point...
- DG: *... and [J. C.] Broughton, and all these people, how do they tell whose...*
- BT: Well, it's, timing and stuff like that, you know...
- DG: *Yeah. Do you think that system's a good way of judging though, with the points?*
- BT: Well, it's about the only way that you could I mean, to measure up a ..., to tell how high a feller rated you know. But the thing is, to keep in mind what points one had there, before he'd get to the next one you see. In other words, keep a record of your points, to average there you see ...the one you gave, [?] remember what he did, you see, and then the next one to come along, might be a better fiddler. And then you may get on down the line, and this one that's playing now, you see, you'd forget what points you would give a man, but you'd think about him when the other one played, he'd be just a little better, maybe... And you'd look up to your points, how many points you gave him, and either raise him or lower him... It's a hard thing to judge on that. [laughter] I'm going to judge in Truth or Consequences, down there...
- DG: *They just had one... Are they having another one?*
- BT: I know, but they're having a national, a real big one down there. And I'm judging in that one.
- DG: *How about that. I didn't know about that one.*

BT: ... judged the one they had down there this time, but I had this job in Billings, Montana. I had to let that one go. And they asked me if I'd judge the other one, so I'll have to go down and judge it, you see.

DG: *Are you doing a lot of playing besides, playing in contests? Just performing and...*

BT: Oh yeah, they, people want me to go somewhere and play all the time. They have these little shows... fiddle gatherings,... They've got community houses all over the country, you know. They'll have one in this part, plus there's one over here, and everywhere else...

DG: *Are you a professional musician, or were you...?*

BT: Never have been. It's always been a sideline, a hobby...

DG: *Even when you played for dances, that was just something you did... spare time...*

BT: Oh, it was just something I picked up, you know. Just spare time. [pause]

ND: *Last night I heard you jamming with Herman Johnson, and you were doing "Durang's Hornpipe." And also Dick Barret, I guess, right?*

BT: Yeah.

ND: *...And I noticed that your version and Herman Johnson's version of "Durang's Hornpipe" was pretty close, but his was different. And I heard somebody that was listening say "Ah, he plays it the old way!" I was really curious...*

BT: Said that I played it the old way...?

ND: *No, said that Dick Barret played it the old way.*

MM: *Was that Dick, or was that Roy Lee...*

BT: Yeah, it was Roy Cowan. Well, he's just got a different version on it, there...

ND: *'Cause I was curious, because I heard somebody say it was the "old way" and I...*

BT: Well now, most of it was. I mean he left out, there's one little part in there that we don't never play the old way. It goes down into a different key there. I mean I could play it note for note like it used to be played, still. But then I skip away from it on account of... there's just so much more to it this other way...

ND: *...when you don't go into...*

BT: *...you've got a better chord arrangement, there the way I've fixed it up, you see.*

MM: *Where does the old version come from?*

BT: Well, it's an old Scots-Irish tune there. It comes from over there... Most of them did...

MM: *Oh, come to think of it, somebody told me there was a - Durang was a dancer...I believe. And he composed this hornpipe to accompany his dancing.*

BT: It's possible, it's possible...

DG: *I've heard it called "Durango's Hornpipe." Maybe after Durango, Colorado... Durango, New Mexico...*

BT: Durango, well you can't ever tell... Like "Cripple Creek" or "Salt River". There's a Salt River...

DG: *Yeah, there's a Salt River...*

BT: ... "Bitter Creek."

MM: *Where's Bitter Creek? Is that after a real landmark?*

BT: It's real...

MM: *Is that Texas?*

BT: Ah, that's where I first learned it. I've played it all my life, I guess.

DG: *You learned it at a place called Bitter Creek?*

BT: No, no [laughs] But there is, I've crossed Bitter Creeks all over the country, there traveling around [laughter]...every time I cross one, I think of that old "Bitter Creek." "Forked Deer", I've been to Forked Deer, places with the name of Forked Deer. I imagine those old tunes came from towns, creeks, or locations, and things like that.

DG: *On your County albumn, you have a tune called "Midnight on the Water."*

BT: *My daddy made that old tune. He made that song.*

DG: *So years from now, nobody will know, where that tune came from.*

BT: *Nobody will know where it come from. They'll think maybe it hatched from overseas or something. [laughter]*

MM: *What tunes, what tunes have you made up?*

BT: *No, I never made up a tune. I can sit down and just play one off for you, but I never, there's so many others that's already made up, that's so good, I was never foolish enough to make one... [laughter]*

DG: *There seem to be a lot more new fiddle tunes, now... Like Kenny Baker, at least, about, well, two of his albums are all new tunes, that he wrote.*

BT: *Yeah, he comes out with a bunch of them. He just sets down, and scraping across the fiddle, makes a tune out of it, you see. Old Kenny's good. I went out and stayed about a week with him a couple of years ago. He's a good fiddler.*

[Pause.] *Music in the background.*

DG: *"I Don't Love Nobody"... popular song it seems... How old, how far back does that tune go, do you know?*

BT: *That's an old tune ... I learned that tune when I was about 15 years old. Now that's altogether different than the way it, first come out. I can show you a version on that tune there that's got an A minor part in it. That's not anything like "I Don't Love Nobody." That's the name of the tune that they've given this, you see.*

DG: *There's another one that Bob Wills recorded, "I Don't Love Nobody" that's totally different from this one.*

BT: *It's altogether different. It's probably the same tune I'm talking about. I used to play with them boys, Bob and the boys down there. See, they was in Fort Worth, and I lived fourteen miles away from them. They used to call me up every once in a while and ask me if I'd come and sit in with them, and play a hoedown on the program. I knew Bob ever since he was eighteen years old.*

DG: *Is he one of the good fiddlers you think?*

BT: *Yeah, well, I'll tell you what. Actually Bob wasn't a hoedown fiddler. He wasn't much of a hoedown fiddler because he'd play...say, more with popular stuff. Although he used to play some pretty good old hoesowns, and stuff like that. But he started out playing mostly songs for show stuff, radio, stuff like that, you know.*

DG: *And then movies. He started making movies, too. [pause] Well, I guess we've kept you here about an hous, I think. Thank you very much for helping us out.*

BT: *You're welcome, you're welcome.*

-- University of California,
Los Angeles

(At right: Benny Thomasson, Weiser, 1973.)



BOOK REVIEWS

THE HELL-BOUND TRAIN: A COWBOY SONGBOOK, by Glenn Ohrlin, with Biblio-Discography by Harlan Daniel (Urbana: University of Illinois Press, 1973); xix + 290 pp., plus soundsheet. \$10.00.

With the abundance of cowboy and western song anthologies published in recent years (Fife, Lingenfelter, Sackett, Silber, etc.), it might seem that another such is something we really do not need. The Ohrlin book, however, fills a gap by its excellent coverage of the cowboy and western theme as it migrated from ranch, range, and trail to enter, in highly romanticized form, the world of commercialized "popular" entertainment through acoustic and electronic recordings, the movies, radio, and television. Ohrlin gives us ninety-nine pieces, most of them with text, melodic line, a brief introductory statement, biblio-discography, plus a soundsheet with Ohrlin singing six of his favorite songs. There is also an index of titles, first lines, and proper names.

This collection spans the whole gambit of cowboy song tradition from the 1870s through the 1960s, especially the songs of the now highly ritualized western rodeo and the "horsey" people who follow its perennial circuits with pick-up truck and horse-trailer, savouring, sustaining, and projecting thus the myth in our cowboy and western heritage. Songs like "Pete Knight," "Paddy Ryan," "Paddy on the Turnpike," "Bull Riders in the Sky," "Tipperary," "Circuit Rider's Home," "Average Rein," do not deal with men punching cattle on trail drives, the open ranges, or fenced cattle ranches at all, but rather with professional rodeo riders performing in a jam-packed arena, competing for a purse, and hoping to be named "Cowboy of the Year," or even ultimate memorialization in the Cowboy Hall of Fame. They are, in fact, professional entertainers despite less publicized aspects of their life as working cowboys on ranches throughout the West.

Ohrlin got his songs from many sources: old timers in the plains states and Rocky Mountains, hangers-on in the rodeo circuits, the published material of "western" song writers and poets like E. A. Brininstool, George B. German, Romaine Lowdermilk, Curley Fletcher, Larry Chittenden, "Powder River" Jack Lee, James Barton Adams. Others he encountered for the first time in periodicals for horse fans and "western" buffs in general. His collection was enlarged by contributions from university students and professors knowledgeable about folk and popular music.

The tone of the collection is one of virility, candor, and honesty. Ohrlin's sensitivity to the materials is natural, spontaneous, and simple. Selection is based upon his very personal feeling as to how items fit into his particular mosaic of the rodeo and cowboy worlds. It all hangs together as an honest expression of rodeo life, last kick of the horse cultures.

Headnotes, written by Ohrlin, are informal and informative. His sensitivity for and enthusiastic participation in the cowboy and western awareness are apparent everywhere. His deep involvement in the worlds of rodeo and "western" music surfaces at every turn and throws light upon mythic forces affecting all of us: "westernism" as one particularization of man's eternal pre-occupation with survival, virility, and transcendence.

The biblio-discography by Harlan Daniel may be of considerable use to specialists of folk and popular songs, especially for its references to western songs as they appear in song folios and on records, sources typically neglected by academic folklorists.

-- Austin E. Fife
Utah State University, Logan

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YESTERDAY IN THE HILLS, by Floyd C. Watkins and Charles Hugh Watkins (Athens: University of Georgia Press, 1973); 184 pp., \$6.00.

Reminiscences of the "good old days" are numerous: they run from the semi-literary efforts of Jesse Stuart to privately published works to the new hipness of the country as found in FOXFIRE I and II. Seldom, however, are the old songs mentioned, and usually never is any mention made of recorded music. We are usually led to believe that all over the rural South Jean Thomas' idea of

the Elizabethan ballad was common. This current book has some peripheral material on the folk-song which I think makes it very interesting. For one, mention is made of the Edison cylinder recordings which I cannot remember being documented before in rural homes. Another is the light heartedness with which the young held the old ballads:

She looked to the east
She looked to the west
She split her corset a-coming.

This is sung by a youngster to parody "Barbra Ellen." Logically, the mother of the child whips her for desecrating the old song. Other old songs were played on the pump organ; amazingly the piano and organ have been totally overlooked by folklorists who are working with rural material. One song was, evidently, "On Top of Old Smokey." Other songs mentioned as having some currency are "My Pretty Quadroon," "Old Hen Cackled," and "Shall We Gather At The River" among several other, mostly religious, songs.

In addition there are parts devoted to the early radios in the community and the neighbors all gathering to listen to the barn dance over the new speaker sets as well as to the Dempsey-Tunney fight. Singing schools are also covered, as well as the sermon format for both "regular" and "irregular" preachers. I particularly enjoyed some of the recitations that were used in the one room school house:

Here I stand on a punkin
Come and kiss me, sugar dumplin.

Or the embarrassment of Frony Hudgins when she told Sim Walker, a weak-eyed young man whose eyes had matter in them, "You're so sweet the suger is running out of your ass." The poor girl had meant to say "eye," and here she is, a half-century later, still remembered for that fatal slip of the tongue.

Certainly, the format of the book is not the typical University Press book. It is readable, although slightly confusing in its format. But we should note the mention of the hill women crying when they heard the ballad of "Little Mary Fagan," which had to come to them via the mournful singing of Vernon Dalhart. So commercial music had indeed broken into the hill homes and was taken to heart.

Throughout the book, there is not a false note, and although neither of the authors has any pretense about folklore, the book is filled with lore, customs, and beliefs.

-- William Henry Koon
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Fullerton

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CHICAGO BREAKDOWN, by Mike Rowe (London: Eddison Press, 1973); 226 pp. illus., biblio., appendices, index, 2.50.

This first volume in the Bluesbooks series of Eddison Press is a history of the Chicago blues scene after World War II. The main emphasis is on artists whose musical roots were in Mississippi and elsewhere in the South but who came to Chicago and reshaped the older folk blues tradition into a new form of rough, intense, aggressive, amplified urban blues. A large cast of characters contributed to this process, documenting it with hundreds of phonograph records. One of the great virtues of this book is that the author brings a sense of order to this array of people and sounds.

An opening chapter gives a nice summary of the pre-war Chicago blues scene with special emphasis on the role of Lester Melrose and his stable of blues recording artists. Yet in later chapters these artists tend to fade into the background, with the exception of Sonny Boy Williamson, even though many of them enjoyed popularity and good record sales into the early 1950s. But perhaps the relative neglect of such artists is a consequence only of how little is really known about all but a few of them. Documenting this older blues scene would be a worthwhile project for some blues researcher. The fact that artists like Tampa Red and Robert Nighthawk were able to produce typical post-war sounding blues despite having made many pre-war records indicates perhaps more of a transition than a revolution in the Chicago blues scene. Also there is need for more research into the jazz-blues and R&B scenes in Chicago. Rowe gives some indications of connections with the hard-core blues, but we seem simply to lack the necessary detailed informa-

tion. But basically Rowe is right in viewing the kind of music about which he writes as a distinctive trend in the blues, and it can be studied on its own with some discussion of its broader context, which he is careful to give.

The information in the book's core chapters is organized according to record companies. The careers and music of the various artists working for each company are then outlined. The Chess/Checker labels, of course, have a predominating role, but there is generous attention given to the smaller operations. This kind of organization gives the reader a good insight into the activities and tastes of producers and A&R men like the Chess Brothers, Willie Dixon, and a host of others. Main attention is focused on the blues giants like Muddy Waters, Little Walter, Elmore James, and Howlin' Wolf, but all of the artists who made commercial records make an appearance somewhere in the pages. Rowe traces the formation and growth of the Chicago blues style from around 1948 to 1955 and its subsequent decline in the late 1950s and 1960s as the music became more formalized and predictable and as the companies turned away from blues to the more lucrative Rock and Roll market. During these declining years a "West Side" stylistic offshoot developed, spearheaded by the Cobra label and featuring a "busy" lead guitar with electric bass and saxes performed by younger men influenced by recording artists such as Otis Rush, Buddy Guy, Magic Sam, and Earl Hooker. There is hardly any discussion of the new white blues audience and its effect on the blues scene, not, unfortunately, is there much mention made of recent blues research and documentation in Chicago, such as that of Delmark and Testament Records and Living Blues magazine, not to mention the author's own extensive investigations. Pete Welding's Testament Company has done some especially important work in documenting the depth of the Chicago blues tradition that lay behind the blues that were commercially recorded for black record buyers. Nor is there any mention, even in the bibliography, of Charles Keil's important study of Urban Blues, also done in Chicago.

At the end of the book Rowe theorizes a bit, attributing the post-war Chicago blues scene to the presence of an older established race record industry there, supplemented with many newer companies, combined with a tremendous migration of black people to that city from the blues stronghold of the Mississippi Delta and surrounding regions. Earlier Rowe documents this migration with a wealth of interesting statistics. He believes that New York failed to develop a comparable post-war blues scene because migration there was mainly from the East Coast states whose lighter blues style was less amenable to amplification. Of course, one might also add that New York did not have a very active blues scene after the 1920s and that Rowe's statistics seem to indicate that New York had a significantly higher percentage of native born blacks in the post-war years than did Chicago. Any incipient New York blues scene was probably swallowed up by more established musical traditions there. Perhaps also the blues pervaded Mississippi black music more than in the East Coast states with their lack of a well defined blues piano tradition and the dominance of the guitar and harmonica scene by an elite group of blind and crippled professional players.

Rowe generally remains very objective about his subject. The book is long on facts and is crammed with song titles, session details, and significant facts in the musical life histories of many performers. This barrage of data is diversified somewhat by quotations from interviews. Unfortunately rather few song lyrics are printed, although the author is careful to trace many pieces to their earlier recorded antecedents. Some very nice vintage and recent photos add further variety, but a few of them need captions. Some other useful features are maps showing the Chicago black communities and blues clubs of the 1950s, a list of Chicago R&B hits between 1945 and 1959, showing the secondary role that blues usually played in the post-war "race" record industry, an LP record listing by artist, and an index. The bibliography though is rather meager considering the book's scope and the amount of material in print on the subject. Rowe does show evidence of having read more than he lists, but facts and even quotations are not footnoted or properly referenced. This reduces the utility of the book as a research tool, nor does it do full justice to the work of many investigators, not least of all the author himself. Considering the generally high quality of recent blues research, writers would do well to adopt a more scholarly style of referencing information. There are many ways to do this without reducing readability. Also authors should somewhere make clear their goals and research methods, neither of which Rowe does except in the briefest sense, although the goals become obvious as one goes along, and the book does hang together well.

Rowe does not express his own opinions too strongly but generally tends to let the facts he has marshalled speak for themselves. There are few of the complaints about record buyers' lack of taste or indictments against Rock and Roll that one sometimes finds in the writing of others. There are a few opinions that I would disagree with, though, such as the author's put-downs of Big Boy Spires' record on the Chance label (pp. 113, 129-30) and of Jimmy Reed's abilities as a lyricist (p. 159). On p. 12 he seems to advocate a theory of environmental determinism for the origins of regional blues styles (shades of Sam Charters!), although on p. 26 he says rather vaguely that "segregation created the blues" without explaining how. His final conclusion that there are no

regional blues styles left today is open to some doubt from the evidence of field recordings, although the significance of the remaining regional styles is indeed questionable. There are also a few mistakes that should be noted, though they largely fall outside Rowe's main area of expertise and do not seriously affect the book's value. Skip James was from Bentonia, not Senatobia (p. 12), and I'm not sure what he means by "the so-called South Jackson style" (p. 12). Jackson was never large enough to have internal regional blues styles like Chicago's South and West Side blues! Tommy McClennan was originally from around Greenwood, not Yazoo City, although Big Bill Broonzy has stated that he was living near the latter town when he made his first records (p. 18). "38 Pistol" was originally recorded by Yank Rachell, not Sonny Boy Williamson (p. 159). The song "Bo Diddley" shows no relationship to "Dirty Mother Fucker" (p. 162), despite what someone may have said in an interview, but is instead based on various British and American children's songs, rhymes, and lullabies, while "The Bull Daggers' Ball" is originally a toast, not a "lesbian song" (p. 172). I would also disagree about "the small number which moves back from the North" (p. 31). I would guess that the majority of black adults in the South today have spent some time living in the North, while visiting is very common in both directions. Many southern bluesmen have done a little playing in the northern cities like Chicago and then returned home.

In summary then I would say that this is a good book whose strong points are objectivity and organization. In reading it I sometimes felt the need for greater depth in the treatment of some artists and developments as well as more attention to the human quality of the blues scene. A more generous sampling of quotations from interviews and lyrics would have helped here. Still this book is very readable and useful and a tribute to the author's many years of research in the Chicago blues.

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BIBLIOGRAPHIC NOTES

"Keep on the Sunny Side of Life: Pattern and Religious Expression in Bluegrass Gospel Music," by Howard Wight Marshall, in New York Folklore Quarterly 30:1 (March 1974), 3-43, is a revised version of an article that appeared in Folklore Forum, 4 (September 1971). The author examines the historical and cultural background of evangelistic and fundamentalist religion necessary to an understanding of bluegrass gospel music; discusses the musical and cultural nature of "bluegrass"; transcribes five representative song texts and uses them as a basis for a discussion of common-place themes in the bluegrass gospel idiom; and finally examines the genre from an anthropological point of view. Appendices include a selective list of bluegrass gospel songs, keyed to the dominant themes of each song; and a brief concordance of Biblical quotations that find frequent echoes in bluegrass gospel songs. This article will soon be available in the JEMF Reprint Series.

Old Time Music #13 (Summer 1974) includes "The Tennessee Ramblers: Ramblin' On," a biography by Charles K. Wolfe of the Sievers family's string band of the late 1920s, with photographs, discography (pp. 5-12); "Southern Melody Boys," by George C. Edens Jr., an account of the Odus (Maggard) and Woodrow (Roberts) band that recorded in 1937 and 1938 (pp. 13-15), Photos and discography included; "Old Time Music in India," by John Stoten (pp 17-18), what promises to be the first in a series of listings of old time music that were issued in India; and other regular features.

The Devil's Box Newsletter #26 (Sept. 1974) features articles on some old-time phonograph artists: "Uncle Bert Layne," about one of the fiddlers with the Georgia band, the Skillet Lickers, by Stephen F. Davis (pp. 19-27); and "The Perry County Music Makers," about Bulow Smith and Nonnie Presson, who made a few recordings for Brunswick/Vocalion in 1930, by Charles Wolfe (pp 35-39). Also included is a biography/tribute to the late Fresno fiddler, Ron Hughey, by M. Bryan Baker (48-53); and further accounts of old-time fiddling conventions in the continuing series by Charles Wolfe (pp 54-59).

Sing Out! 23:1 (Mar-Apr 1974) includes "A Rare Interview with Rev. Gary Davis," by Stefan Grossman, taken from interviews recorded during 1962-68 at Davis' home in New York (pp. 2-5, 36, 46).

JEMF REPRINT SERIES

Reprints 9-16 and 26-28 are available at 50¢ each to members of the *Friends of JEMF*; 75¢ each to all others. Reprints 17-25, available bound as a set only, are \$1.00 to members of the *Friends* and \$2.00 to all others.

9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From *Western Folklore*, 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From *Folklore and Society: Essays in Honor of Benj. A. Botkin*, Hatboro, Pa., Folklore Associates, 1966.
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26. "Hear Those Beautiful Sacred Tunes," by Archie Green. From *1970 Yearbook of the International Folk Music Council*.
27. "Some Problems with Musical Public-domain Materials under United States Copyright Law as Illustrated Mainly by the Recent Folk-Song Revival," by O. Wayne Coon. From *Copyright Law Symposium (Number Nineteen)*, 1971.
28. "The Repertory and Style of a Country Singer: Johnny Cash," by Frederick E. Danker. From *Journal of American Folklore*, 85 (1972).
29. "Country Music: Ballad of the Silent Majority," by Paul DiMaggio, Richard A. Peterson, and Jack Esco, Jr. From *The Sounds of Social Change*, Chicago, Rand McNally & Co., 1972.
30. "Robert W. Gordon and the Second Wreck of 'Old 97'," by Norm Cohen. From *Journal of American Folklore*, 87 (1974).

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JEMF QUARTERLY

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Autumn 1974

Number 35

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Members of the Friends of the JEMF receive the *JEMF Quarterly* as part of their \$7.50 (or more) annual membership dues. Individual subscriptions are \$7.50 per year for the current year; Library subscription rates are \$9.00 per year. Back issues of Volumes 6 - 9 (Numbers 17 through 32) are available at \$1.75 per copy. (Xerographic and microform copies of *JEMFQ* are available from University Microfilms, Ann Arbor, Michigan.)

The *JEMF Quarterly* is edited by Norm Cohen. Manuscripts that fall within the area of the JEMF's activities and goals (see inside front cover) are invited, but should be accompanied by an addressed stamped return envelope. All manuscripts, books for review, and other communications should be addressed to: Editor, *JEMFQ*, John Edwards Memorial Foundation, at the Folklore and Mythology Center, University of California, Los Angeles, CA. 90024.

JEMF QUARTERLY

JOHN
EDWARDS
MEMORIAL
FOUNDATION



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THE JEMF

The John Edwards Memorial Foundation is an archive and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as *cowboy, western, country & western, old time, hillbilly, bluegrass, mountain, country, cajun, sacred, gospel, race, blues, rhythm and blues, soul, and folk rock.*

The Foundation works toward this goal by:

gathering and cataloguing phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing, and distributing bibliographical, biographical, discographical, and historical data;

reprinting, with permission, pertinent articles originally appearing in books and journals;

and reissuing historically significant out-of-print sound recordings.

The *Friends of the JEMF* was organized as a voluntary non-profit association to enable persons to support the Foundation's work. Membership in the *Friends* is \$7.50 (or more) per calendar year; this fee qualifies as a tax deduction.

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LETTERS

Sir:

I'm sure some readers will be interested to learn about a new record produced by Jimmy Wakely on his Shasta Label. The album is titled *The Way They Were Back When* (Shasta LP 517), and features twelve cuts from electrical transcriptions made from Wakely's CBS radio programs in 1953-58. The artists featured are Wakely, Welsey Tuttle, Merle Travis, Tex Ritter, Johnny Bond, Tommy Duncan, Tex Williams, and Hank Penny. The selections are: "Detour" (Wakely, Tuttle, Travis), "Too Late" (Wakely), "With Tears in My Eyes" (Tuttle), "Medley" and "John Henry" (Travis), "These Hands" (Ritter), "Sweet Mama Tree Top Tall" and "Love Letters in the Sand" (Bond), "Dusty Skies" (Duncan), "Nine Pound Hammer" (Williams), "Won't You Ride in My Little Red Wagon" (Penny), and "The Streets of Laredo" (Williams and Wakely). Jimmy Wakely has offered to donate a portion of the money received from each sale to the JEMF, so readers will be helping the JEMF by buying the album.

(Available from Box 2262, No. Hollywood, 91602 for \$5.00; \$6.00 for 8-track tape.)

Gene Bear
Sunland, Calif.

◇

Sir:

I would like to comment on a question you raised in the Vernon Dalhart Bell discography [JEMFQ #35 p 96] as to the possibility that the Emerson 7364 did not come from the same masters as the Bell due to being a 7" series. This is not the same Emerson series as the 7" 7000 series of several years earlier. Marion Hoffman has all three records in question, Emerson 7364, Bell 364, Bell 374, they are all 10", and the numbers in the wax are identical, which should prove they are from the same masters. This comes at the close of Emerson's existence, and it is possible that is just an oddball serial number.

Bob Olson
Chehalis, Wash.

◇

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NEW JEMF PUBLICATIONS AVAILABLE

We are pleased to announce the availability of two new JEMF publications:

HEAR MY SONG: The Story of the Celebrated Sons of the Pioneers, by Ken Griffis, is JEMF Special Series, No. 5. This 8 1/2 x 11, softbound, 180 page book includes the complete history of the Sons of the Pioneers as a musical aggregation, as well as personal biographies of all the members who have been with the group for four or more years. The center section includes 32 pages of photographs, many of which have never been published before. A 42-page discography gives complete data on all recordings for Decca, ARC, and RCA Victor, as well as the many electrical transcriptions the group cut. Also included are a title index to the discography; alphabetical lists of compositions by Bob Nolan, Tim Spencer, and Glenn Spencer; a listing of motion pictures in which the Sons of the Pioneers appear, and a list of Sons of the Pioneers song folios. Price of the book is \$4.00 to members of the Friends of JEMF; \$5.00 to all others. (Schedule for quantity wholesale prices available on request.)

"Keep on the Sunny Side of Life: Pattern and Religious Expression in Bluegrass Gospel Music," by Howard Wight Marshall, is No. 31 in the JEMF Reprint Series. This article (41 pages) reprinted from the March 1974 issue of *New York Folklore Quarterly*, includes a brief survey of the history of religious songs in the United States, and the content and style of bluegrass gospel music. Five representative song texts are transcribed; an Appendix lists alphabetically an extensive sampling of the more popular bluegrass religious songs. Price of the reprint is 50¢ to members of the Friends of JEMF; \$1.00 to all others.

←————→

UCLA EXTENSION TO OFFER COURSE IN COUNTRY MUSIC

Readers in the Los Angeles area may be interested to know that the UCLA Extension School will be offering a course in Country Music during the Spring Quarter. Scheduled on Thursday nights from 10 April to 5 June, the course will consist of 9 three-hour meetings (7-10 pm). Through tapes, films, and discussions, leading authorities and figures from the entertainment world, past and present, will explore the sources and development of country music, its changing themes and styles, and its significance as social commentary and an indicator of rural American values. The course will be conducted by Norm Cohen, with guest speakers and participants to include, among others, Rex Allen, Johnny Bond, Hugh Cherry, Stuart Hamblen, Art Satherley, Wesley Rose, Grelun Landon, Barry Hansen (Dr. Demento), Larry Scott, Cliffie Stone, and Bill Ward. The course is being produced in cooperation with the JEMF and radio station KLAC. (Write the JEMF or UCLA Extension Office for further information.)

'FIDDLIN' JOHN CARSON AN APPRECIATION AND A DISCOGRAPHY

If one person were to be given credit as being the performer most responsible for the beginnings of commercial country music, that person would have to be Fiddlin' John Carson. Carson was born on 23 March 1868, in the Blue Ridge Mountains of Fannin County, Georgia, near the Tennessee border, the son of a W & A Railroad section foreman. John, when in his teens, was a racehorse jockey, but when he got too husky, he went to work in the Exposition Cotton Mill. He worked in the mills for some twenty years, becoming foreman there, and then became a house painter. In the meantime, he began to establish a local reputation in the Atlanta area, where he now lived, playing the fiddle that his grandfather had brought over from Ireland in a flour sack long ago. Before the first World War Carson was already well-known in Atlanta.

In those years, many events were sufficient excuse for a fiddling contest, and one almost came about that might have pitted Fiddlin' John against the younger but still highly skilled and admired Eck Robertson of Texas. The following is from the Atlanta Constitution of 9 Oct 1919:

'FIDDLIN' TEXANS ISSUE BOLD DEF TO LOCAL BOWMEN

Issuing a challenge to all artists of the horse-hair bow in the Sunny South, Dr. A. P. Howard, a millionaire of Texas, has arrived in Atlanta with a \$25,000 fiddle and a band of confederate veterans, Indian fighters, cow-punchers and former gunmen, all of whom have won their laurels on the musical battle grounds of the west.

Armed with his Stradivarius violin, Dr. Howard proposed to lead his bowmen against an equal number of southern fiddlers under the leadership of Fiddlin' John Carson, champion of Georgia, and he freely declares that when east meets west before the big gathering of confederate veterans at the Auditorium tonight, no one present will doubt that a real scrap is in progress.

Dr. Howard declares his men are all undisputed champions of their several western states, and he is confident of their ability to win hands down against the fiddlers of the east.

"All we ask for is a range big enough for a battleground--a place big enough sidewise to bring off the big tuneful scrap, and we pro-

mise the people of this city the most interestin' contest since the battle of Atlanta," said he. "We challenge the whole south for fiddlin' and banjo pickin'-anybody that can pull horsehair across catgut." We have our stingers out and we are here to win or lose, but we don't expect to go back to Texas without some Georgia scalps."

Carson Retorts

"Fiddling" John Carson, who is the champion of Georgia, has been placed on the defensive because of the invasion of his precincts by the western fiddlers. He heard the defiance of his antagonist, and spat out his quid to make the following retort.

"That's all right. That Texas bunch may beat us branding horses and riding steers, but when it comes to making corn liquor and coixin' real music out of a fiddle they'll have to be goin' some. We have heard about yo' \$25,000 fiddle, too, but, Doc, hit ain't what they cost--it's how you play 'em."

Then both leaders named the men who would stand behind them in the big contest, and the war was on. Nothing is left to do but to settle the rules of battle and name the judges....

Among the fiddlers that Dr. Howard had brought with him were Henry C. Gilliland and Eck Robertson, who, three years later, became the first rural southern folk musicians to make commercial recordings when they entered the studios of the Victor Talking Machine Co. in New York. Although the contest might have been revealing in terms of the musical esthetics of fiddle aficionados of the 1920s, we'll never know whether Robertson or Carson would have come out on top: the contest was never held.

Starting in 1913, Atlanta was the scene each fall of an annual Georgia Old-Time Fiddlers' Association convention. Held in the City Auditorium, the contest drew several thousand spectators, who paid 35 or 50 cents admission (25 cents for children). Proceeds from the event were used to pay burial expenses for members of the Association. For years, Carson was one of the principal figures at these events, sometimes serving as master of ceremonies. Carson was invariably mentioned in the pre-convention publicity that peppered the

Atlanta newspapers in the days before the event. A photo of him in the 18 November 1920 Atlanta Journal was captioned,

"Fiddlin' John" Carson, all tuned up and ready for the convention of the Old-Time Fiddlers' Association of Georgia Friday and Saturday at the auditorium. Fiddlin' John is going after the state championship this year, and has a special edition of "Little Old Log Cabin in the Lane," with variations, which he proposes to render on the opening night.

Carson was the most frequent winner at the annual contests, capturing the crown seven times between 1913 and 1922. His superiority was frequently challenged, sometimes good naturedly, sometimes not so. On 28 Sept 1922, readers of the Atlanta Constitution read:

FIDDLING FEUD WILL BE DECIDED HERE
THIS WEEK

"Moonshine Blues", a song of the Blue Ridge, inspired by the passage and enforcement of the eighteenth amendment in those parts, will be the music hit of the old fiddlers' convention in the auditorium Friday and Saturday evenings. At least this was the confident prediction of "Fiddlin' John" Carson, of Fannin County, Friday, via telegraph to Virgil W. Shepard, secretary of the Old Fiddlers' association.

But even if "Fiddlin' John" did compose that selection and even if he does believe it will win him the fiddling championship of Georgia, one W. G. Keith, of Gainesville, hitherto unknown fiddling star of the mountains, is of a different opinion. He, and not "Fiddlin' John", will win the championship, Mr. Keith declared in a letter to Mr. Shepard in no modest terms.

Despite the north Georgia "fiddling feud" that has developed over him, "Fiddlin' John" still expresses confidence that the victory of the convention will be his.

During those years he was associated with several Georgia politicians: first populist Tom Watson, about whom he wrote and sang a song, "Tom Watson special," then Eugene and Herman Talmadge. Carson fiddled at campaign appearances, drawing huge crowds with his music and antics. When Watson spoke out bitterly against Leo Frank, accused murderer of young Mary Phagan, Carson wrote a ballad about the event and sang it at protest rallies demanding the death penalty for Frank. (Frank's death penalty had been commuted by Gov. Slaton; two months later he was kidnaped from the State Prison Farm and lynched.)

In March 1922, the Atlanta Journal opened up station WSB in Atlanta, the first radio station in the south, and six months later, on 9 September, Fiddlin' John made his radio debut, one of the first country performers to modulate the airwaves.

Carson was good newspaper copy each time he appeared on the young radio station; for example

the Sept 9, 1922 Atlanta Journal, in commenting on the previous nights' radio entertainment, noted, "... Fiddlin' John Carson, champion southern bowman, fresh from Fannin County and keyed up for the oldtime fiddlers' convention in the Auditorium September 28 and 29, is an institution in himself and his singing of "The Little Old Log Cabin in the Lane" and the playing of "Turkey in the Straw," "Old Joe Clark," and "The Old Hen Cackles," by Fiddlin' John and his four cronies:.. was enough to put any program over with a rush." And on November 20: "Fiddlin' John and his associates have a wide range of numbers and will render everything from the old fashioned jug tunes to the more sentimental numbers. Of the brilliant array of fiddlers, Fiddlin' John, who won his title by winning the fiddling championship of Georgia seven times and who has put Fannin County on the musical map, will stand out and will undoubtedly comply with numerous request and render "Little Old Log Cabin in the Lane."

So it was that when Polk C. Brockman, Atlanta's Okeh record distributor, was in New York in June 1923, discussing with Ralph S. Peer, ways of stimulating sagging sales, Fiddlin' John Carson, by then a regular institution in Atlanta, came to mind. As Brockman sat in a New York city theater, watching a newsreel of a Virginia fiddlers' convention, he took out his memo pad and wrote, "Fiddlin' John Carson --local talent--let's record." When he returned to Atlanta, Brockman made arrangements for Okehs first out-of-town recording expedition, and Peer, who had pioneered the recording of black folk/blues singers (it was then called "race music"), supervised the venture.

On about 13 June Fiddlin' John, an old hand at entertaining Georgians in personal appearances and radio, made history on another medium and recorded two of the songs for which he was best known: "The Little Old Log Cabin in the Lane" and "The Old Hen Cackled and the Rooster's Going to Crow," the former a one-time best-selling pop tune composed in 1871, the other, a fiddle tune probably of minstrel vintage. Peer thought Carson's singing was "pluperfect awful," but Brockman stood by his knowledge of Atlanta's musical taste, and offered to buy 500 copies of the disc as soon as they could be pressed. Peer reluctantly consented, but with such little confidence in the venture that the discs were pressed as a special order without the usual release number. On 13 July, an Elks' club convention provided the opportunity for an old time fiddlers' contest, and Fiddlin' John stepped to the stage in front of a large morning glory horn phonograph and played his two recordings. The 500 copies were instantly sold out. Brockman's re-order convinced Peer that he had valuable merchandise on his hands, and the record was re-pressed, with a normal release number, and continued to sell well for some time.

Fiddlin' John Carson Okeh Records Popular in Trade

One of the most popular artists in the Okeh catalog is Fiddlin' John Carson, mountaineer violinist, whose records have met with phenom-



Fiddlin' John Carson

onal success throughout the country. When Mr. Carson's first Okeh records were released it was expected that they would be active sellers throughout Southern territory, where this artist is a prime favorite with all music lovers. However, to the keen surprise and gratification of the General Phonograph Corp., the records by Fiddlin' John Carson not only attained exceptional popularity in the South but were received cordially by the public everywhere. Mr. Carson has recently added considerably to his Okeh repertoire and the General Phonograph Corp. has co-operated with him effectively in bringing his records to the attention of the public. He records for the Okeh library exclusively.

Above: *Talking Machine World* (15 Apr 1925), p 56.

Below: *Atlanta Journal* (3 Dec 1922). p A 10

The facts concerning this un-numbered special release are vague. As Archie Green has observed in his article on the beginnings of recorded hill-billy music (*Journal of American Folklore* 78 [July-Sept 1965], 204-228), the exact date of Carson's first recording, held at a makeshift studio in Atlanta, is not known; Okeh ledgers from the period have long since been lost. A comparison of the master numbers (see discography following this article) with some better documented jazz recordings at the same time suggests June 13 or 14 as the most likely date. Journalist Kyle Crichton, writing in *Collier's* (30 April 1938, pp 24-25), quoted Ralph Peer as saying that "...when the national sale got to 500,000, ... we had Fiddler John come up to New York and do a re-recording of the numbers." The story thus suggests that (1) there should be copies of Carson's initial disc without a release number extant; and (2) there should be at least two different pairs of masters issued--perhaps one pair on the un-numbered discs, and a second pair on the numbered ones. These could conceivably be differently numbered masters or just different "takes" of the same master. Unfortunately, neither of these possibilities is plausible. The master numbers on the numbered release of Carson's first disc, Okeh 4890, are 8374B and 8375A. These numbers definitely correspond to the June 1923 field sessions in Atlanta, so if they were indeed made in New York, we know at least that new master numbers were not assigned. But furthermore, the issued take on "The Old Hen Cackled and the Rooster's Going to Crow" is the A take; it was evidently never re-recorded. Was there really an un-numbered release by Carson? Both Peer and Okeh's Atlanta distributor/talent scout Polk C. Brockman recalled that there was; yet I know of none that has been recovered, and would greatly appreciate comments from readers who may know of such a thing. Peer's further recollection of a re-recording in New York cannot be evaluated without some independent corroboration.

Carson continued to record for the Okeh label every year until 1931, with all in all almost 150 selections released. The Depression terminated Okeh's activities, but in 1934 Carson was back in the studio, this time for RCA Victor in Camden, N. J., and he recorded another two dozen selections, most of which were repeats of earlier hits. Starting at his third recording session, in March 1924, Carson often recorded with the back-up of The Virginia Reelers, a group of varying personnel that generally provided banjo, one or two guitars, and sometimes a second fiddle accompaniment. One steady member of the band was Rosa Lee Carson (Moonshine Kate), the youngest of his ten children.

Carson's later years were spent as elevator operator at the State Capitol, a job he obtained by virtue of his friendship with the newly elected Governor Herman Talmadge. Carson died on Dec 11, 1949, at the age of 81, still a warmly loved entertainer who had transformed America's music with his Stradivarius fiddle.

Fiddlin' John and "Gid"



Fiddlin' John Carson, left, and Gid Tanner, right, were stars on WBBB's recent old-time concert and are two of radio's most popular hillbilly artists.

Carson's repertoire, nearly a gross of titles put on record, was varied. Very few songs and ballads came from the Old World; probably only "Didn't He Ramble" ("Derby Ram"), "The Bachelors' Hall," and the more widely known "Boston Burglar." However, of the more than two dozen fiddle tunes Carson recorded, a good many probably were brought to America by British immigrants. Another two dozen titles were popular songs from the period 1880-1910, ranging from humorous to sentimental and a smaller number including several Stephen Foster compositions came from the earlier minstrel period. Of particular historical interest were Carson's recordings dealing with the plight of the farmer in a society that seemed to favor the merchant economically: "The Farmer is the Man that Feeds Them All," "The Honest Farmer," and "Taxes on the Farmer Feeds Them All;" and his campaign songs, "Tom Watson Special" and "Georgia's Three Dollar Tag," the latter a rewrite of the former for Eugene Talmadge. Several gospel songs found their way into Carson's recorded works: "Bear Me Away on Your Snowy White Wings," "When the Saints Go Marching In," are the better known. A dozen of his recordings from 1928-29 were actually humorous sketches combining spoken comedy with musical interpolations, similar to the more widely known "Corn Licker Still in Georgia" series by Carson's fellow Atlantans, the Skillet Lickers. In fact Carson himself recorded six sides dealing with moonshine.

Fiddlin' John was a showman, as contemporary newspaper accounts and recollections of those who saw him unanimously testify. Naturally, a sound recording cannot capture the full dimensions of his performance; yet, there is no need to apologize for what is preserved on wax. His fiddling, though not nearly so polished and sophisticated as that of younger fellow Georgians such as Clayton McMichen, was capable of great artistry. Granted that, when the entire recorded corpus is considered, there were several low points when his fiddling was uncertain and erratic--and a few recordings that doubtless should never have been released--nevertheless, Carson's fiddling at his best was truly beautiful. "Swanee River" is a fine example of his fiddling; "Don't Let Your Deal Go Down," available on LP, and "When You and I Were Young, Maggie" are outstanding--both instrumentally and vocally. Carson favored cross tunings, and used double stops and drones frequently. When accompanying his own ballad singing, his tempo was unusually slow; his fiddle breakdowns were somewhat on the slow side of the usual range of speed we hear from fiddlers of the 1920s. On his better numbers, his rhythm and pitch were faultless.

But, to my ears anyway, Carson's true artistry was in his singing; there is not another commercial hillbilly singer who could match his beautifully ornate, melismatic vocals. One thinks of such non-commercial singers as Aunt Molly Jackson in searching for someone to whom Carson's

style can be compared. But among commercial hillbilly artists, Carson was the best of the small group of great singers that included Clarence Ashley, Alfred Karnes, and Uncle Dave Macon.

Some of the best examples of his singing are the several long, stately ballads that he recorded on rare 12" 78 rpm discs in 1924; "Dixie Cowboy," a version of the popular "When the Work's All Done this Fall;" "John Henry Blues," "The Baggage Coach Ahead," "The Orphan Child," "The Lightning Express," and "The Letter Edged in Black." None of these is available on LP, and probably never will be, as contemporary taste in early hillbilly music is quite distant from this archaic style of performance. Carson's melodies sometimes give the listener the feeling that he is singing arrhythmically, in the free meter of the oldest ballad singing style; but it is only an illusion (except in very few cases), fostered by his slow pace and frequent omission of a half-measure at the end of a line. His vocal decorations, characteristic of the old hymn singing style, are used by a few of our better traditional folksingers, but not by commercial hillbilly performers. When singing the elaborate melodies of turn-of-the-century pop songs, he was given to stripping the tunes of their characteristic chromatic notes and reducing them to simple "white key" melodies. Often not even all the available notes of the scale were utilized, which contributed to a starkness of basic melody, but was amply compensated for by the grace notes, slides, scoops, and wavers that were his hallmark.

Carson's work with his string band, The Virginia Reelers, is quite different in character; the listener here has the feeling of a tug of war between Carson's naturally slow, ornate style, and the rigors of stringband music, particularly when led by Carson's frequent accompanist, the indomitable fiddler, Earl Johnson. (The personnel of the Virginia Reelers varied, and it is not possible to identify with certainty each member on the various recording sessions.) Carson's habit of often dropping a beat here and there must have exasperated his accompanists; guitars, banjo, and second fiddle urged Carson forward with the confidence of their greater numbers and volume, and indeed, on some instrumental passages they sounded very much like the Skillet Lickers; but when it came time for the vocals, Fiddlin' John and a stringband were still, basically, Fiddlin' John.

After reading my intemperate outburst of enthusiasm, the reader can only wonder why so little of Fiddlin' John Carson's material has been reissued. Until recently only five Carson selections were available on scattered LPs (see discography). But now, a full LP devoted to Carson is available: The Old Hen Cackled

and the Rooster's Going to Crow (Rounder 1003). This LP includes fifteen selections that span the varied styles of Fiddlin' John's recorded repertoire. Among the pieces included are Carson's historic first two recordings: "Little Old Log Cabin in the Lane" and "The Old Hen Cackled and the Rooster's Going to Crow;" the Talmadge campaign song, "Georgia's \$3 Tag;" and one of the moonshine skits, "Cornlicker and Barbecue, Part 2." Two of Carson's best recordings--outstanding both instrumentally and vocally--are included: "The Bachelors' Hall" and "The Honest Farmer." An eight-page brochure accompanying the record contains an informative biographical sketch of Carson by Mark Wilson and notes and text transcriptions (alas, with many errors) to the songs. All in all, it is a worthy tribute to one of country music's giants.

Why, one may well ask, should Carson be credited with responsibility for the beginnings of recorded country music, when Eck Robertson preceded him on record by over a year, and Henry Whitter also made earlier test recordings? The answer is that, though we must credit Robertson and Whitter for their initiative and imagination in conceiving of themselves as potential phonograph artists when there were no rural Southern folk artists on record before them, nevertheless their actions did not lead to any realization on the part of either the industry or the buying public of a significant innovation in the field. It was Carson who made the first discs that made the industry aware of the vast untapped potential market for southern Anglo-American folk music.

-- Norm Cohen

Georgia Fiddlers Invade Radio World



Journal's Radio Truck

At the places and hours announced below, The Atlanta Journal's radio truck will receive and amplify programs transmitted by WSB, the radio-broadcasting station of The Atlanta Journal.

Sunday

10:45 a. m. at Piedmont park
2 to 3 p. m. at City Stadium
8 to 9 p. m. at Grant park

Monday

10:45 p. m. at Riverside

Tuesday

7 to 8 p. m. at Little Hill station

Wednesday

7 to 8 p. m. at Buck Springs

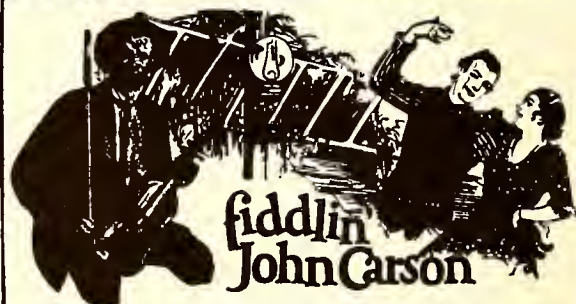
Thursday

5 to 6 p. m. at Oakhurst on Versys

Friday

7 to 8 p. m. at corner of Kennedy and Bay streets

Fiddlin' John Carson, famous throughout Georgia and some of his records, who is now spreading his fame in Europe and Asia, will be heard on The Journal radio truck. The famous country music artist will be heard on WSB, the radio-broadcasting station of The Atlanta Journal, on Friday, September 10, 1922, at 10:45 a. m. at Piedmont park, at 2 to 3 p. m. at City Stadium, and at 8 to 9 p. m. at Grant park.



Does "It Ain't Gonna Rain No Mo'" for Okeh

WHEN good old Fiddlin' John Carson rosin his bow and tucks his violin under chin you're going to hear real mountain music. For Fiddlin' John does well. And "It Ain't

Gonna Rain No Mo'" is done in his own quaint way only for Okeh. Here's a record that's as different from the rest as Fiddlin' John is. And that's some. It's an Okeh that's peak high in the enjoyment line!

Okeh Records, the Records of Quality

Here are Six Records you will enjoy

40701 10 in. 75c	IT AIN'T GONNA RAIN NO MO' Fiddlin' John Carson and his Virginia Reelers	40187 10 in. 75c	MISSOURI WALTZ Hermione Acree
40186 10 in. 75c	ALABAMA GAL Fiddlin' John Carson and his Virginia Reelers	40188 10 in. 75c	CHICKEN REEL Hermione Acree
40711 10 in. 75c	BIDDIE COULDN'T HELP IT For Tim Warner Seven Aces	40189 10 in. 75c	I'M NINE HUNDRED MILES FROM HOME Fiddlin' John Carson
40712 10 in. 75c	LONGING FOR YOU For Tim Warner Seven Aces	40190 10 in. 75c	I'M GLAD MY WIFE'S IN EUROPE Fiddlin' John Carson
40713 10 in. 75c	ROCK A BIE For Tim Warner Seven Aces	40191 10 in. 75c	THE CHURCH IN THE WILD WOOD Fiddlin' John Carson
40714 10 in. 75c	LOVE TIME For Tim Warner Seven Aces	40192 10 in. 75c	IF I COULD HEAR MY MOTHER PRAY AGAIN Fiddlin' John Carson

Ask Your Nearest Dealer for These Records

ATLANTA PHONOGRAPH CO.
16 N. Pryor St.
BAMER, INC.
101 Peachtree St.
FIVE POINTS MUSIC STORE
4 Edgewood Ave. (at Five Points)

NEW PHARMACY CO.
110 Decatur St. (Open Nights)
ROBY MUSIC COMPANY
Two Stores
142 Peter St. and 23 Decatur St.
LEWY WEBB & CO.
41 N. Pryor St.

ODEON RECORDS bring you the world's best music, played by European artists of international fame. These imported recordings are the favorite records of European music lovers. Odeon Records for European folk songs and dances. Odeon records for dancing, song hits and old time pieces—an unbeatable combination.

**Okeh
ODEON
RECORDS**

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11 West 4th Street, New York City

Above: Atlanta Journal (10 September 1922); At right: Journal (November 1924)

FIDDLIN' JOHN CARSON BIBLIOGRAPHY

"Georgia's Unwritten Airs Played By Old 'Fiddlers' for Atlanta Prizes," by Linton K. Starr, Musical America (21 March 1914), p 20. Colorful description of the 2nd Atlanta Fiddlers' Contest, in which Carson figured prominently. Reprinted in JEMFQ #13 (Spring 1969), pp 27-30. (Numerous newspaper accounts appearing in later years occasioned by successive fiddlers' contests in Atlanta are not listed in this bibliography.)

"Fiddlin' John Carson Joins Okeh," Talking Machine World (15 Sept 1923), p 30. Announcement of Carson's first recording.

"Okeh Artist Visits New York," Talking Machine World (15 Dec 1923), p 52. Describes Carson's first trip to New York.

"Fiddlin' John Carson Okeh Records Popular in Trade," Talking Machine World (15 Apr 1925), p 56. Brief article with photograph.

"Fiddlin' John Carson's Records Widely Popular," Talking Machine World (15 Aug 1925). Brief article with photograph.

"Radio Made 'Fiddlin' John Carson Famous," Radio Digest (7 Nov 1925). Anonymous article, reprinted in Country Music Who's Who (1966), Pictorial History of Country Music section, p 10. Later reprinted in brochure notes to Rounder LP 1003.

"Hillbilly Music: Source and Symbol," by Archie Green, Journal of American Folklore, 78 (July-Sept 1965), pp 204-228. Discusses Carson in the context of the early years of the hillbilly phonograph industry.

"Interview with Rosa Lee Carson Johnson (Moonshine Kate)," JEMF Newsletter II: 1 (Nov 1966), pp 6-11. Tapescript of an interview of Moonshine Kate made in 1963 by Archie Green and Ed Kahn.

"Commercial Music Graphics, Number 1," by Archie Green, JEMF Newsletter #6 (June 1967), p 50. Discusses an Okeh ad mentioning Carson's first recording.

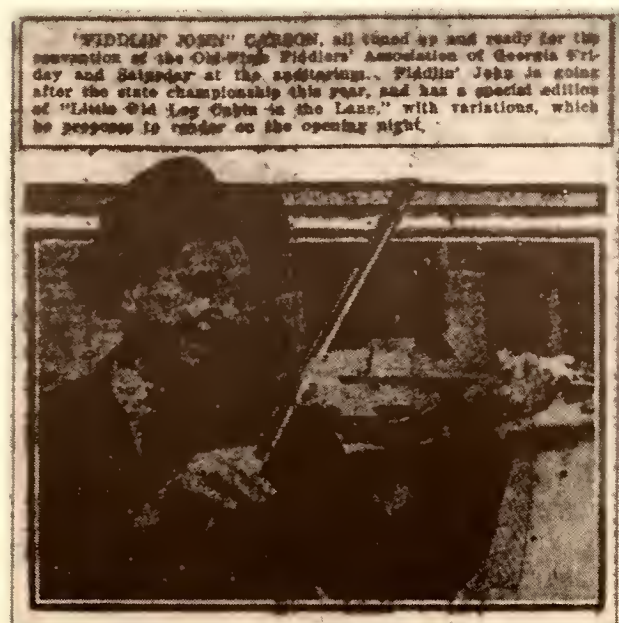
"Fiddlin' John Carson: The Last Interview?" Old Time Music #1 (Summer 1971), p 20. A reprinting of an article, originally titled "Fiddlin' John's Been At It for 71 Years," by Rebecca Franklin in the Atlanta Journal (5 June 1949).

"Georgia Stringbands," by Tony Russell, Old Time Music #4 (Spring 1972), pp 4-8. Discusses Carson's recordings among others.

"Fiddlin' John Carson," by Chris Comber, Country Music People (March 1972), pp 26-27. Biography based on previously published accounts.

"Look Out. Here He Comes... Fiddlin' John Carson, One of a Kind, & Twice as Feisty," by Bob Coltman, Old Time Music #9 (Summer 1973), pp 16-21. Biography and musical evaluation.

Brochure notes to Rounder LP 1003: The Old Hen Cackled and the Rooster's Going to Crow, by Mark Wilson. Based on new interviews with Carson's son and daughter, Horace Carson and Rosa Lee Carson Johnson, as well as on previously published information.



Old Georgia Fiddlers Begin to Assemble For Annual Convention

The advance guard of the Georgia fiddlers had begun to assemble on Thursday at the Atlanta auditorium, and the refugees of the building were roped off to the strains of "Wild Hog in the Canebrake" and "The Devil Before Day." The fiddlers never fail to gather a day before their annual convention, and they make the auditorium headquarters for all-day rehearsals and the learning of new tunes.

One of the early arrivals was the famous Old Tanner, who has been one of the principal features of the championship contests for years. Old is a husky chap, with a complexion of deep crimson hue and he rejoices

in the possession of a vocal range which Carson might envy. He has one song which invariably is demanded, called "I'm Satisfied," and he sings one stanza in deep bass and the next in a high falsetto which would make a Swiss yodler turn pale with envy. Uncle Alex Thomason came in from Fannin county, accompanied by the same yellow hound which has been his companion at several conventions. "Old Blaze" is permitted to join in the musical festivities during the rehearsals, but his lack of judgment about the proper time and place for singing brought strict orders that he be tied up in the basement when the evening program begins.

Bright weather and the prospects of higher temperatures led to a spurt in the advance sale of tickets Thursday at the Franklin & Cox drug store, at Whitehall and Alabama streets. The public sessions will be given Friday and Saturday nights and Saturday afternoon.

FIDDLIN' JOHN CARSON DISCOGRAPHY

This discography is based on one compiled in 1960 by John Edwards, with additional information provided by Gene Earle, David Freeman, Guthrie Meade, Bob Pinson, and D. K. Wilgus. The format is the same as that of the Earl Johnson discography appearing elsewhere in this issue of JEMFQ, q. v.

Apart from Carson, his daughter, Rosa Lee Carson (Moonshine Kate), and Earl Johnson, the personnel on the Okeh sides are generally unknown. The instrumentation is often difficult to sort out aurally; the number of fiddles is sometimes uncertain, and the presence of a second guitar, often noted in label credits, is dubious. Comments from readers will be welcome.

A table of release dates for the releases on the Okeh label is given at the end of the discography.

ARTIST ABBREVIATIONS

FJC = Fiddlin' John Carson
MK = Moonshine Kate
PB = Peanut Brown
VR = Virginia Reelers

LABEL ABBREVIATIONS

BB = Bluebird
Cty = County (LP)
MW = Montgomery Ward
OK = Okeh
Pr1E = Parlophone (England)
Rndr = Rounder (LP)
Vtco = Vetco (LP)

ca. 13 June 1923, Atlanta, Ga. General Phonograph Corp.

Fiddlin' John Carson, fiddling solos with vocal choruses.

8374-B	The Little Old Log Cabin in the Lane	FJC	OK 4890, Rndr 1003
8375-A	The Old Hen Cackled and the Rooster's Going to Crow	FJC	OK 4890, Rndr 1003

7/8 Nov 1923, New York City, NY. General Phonograph Corp.

As above, except some sides, no vocal, -1. On 72-021 speaking only and no singing.

S-72-010-B	When You and I Were Young, Maggie	FJC	OK 40020
S-72-011-B	You Will Never Miss Your Mother Until She Is Gone	FJC	OK 4994, Pr1E R3878
S-72-012-A	Be Kind To a Man When He Is Down	FJC	OK 40050
S-72-013-B	Billy in the Low Ground -1	FJC	OK 40020
S-72-014-B	Casey Jones	FJC	OK 40038
S-72-015-A	Old Sallie Goodman	FJC	OK 40095
S-72-016-B	Fare You Well, Old Joe Clark	FJC	OK 40038
S-72-017-B	The Farmer Is the Man That Feeds Them All	FJC	OK 40071, Rndr 1004
S-72-018-A	Papa's Billy Goat	FJC	OK 4994, Pr1E R3878
S-72-021-A	The Kicking Mule	FJC	OK 40071
S-72-022-B	Nancy Rowland -1	FJC	OK 40238
S-72-023-B	Tom Watson Special	FJC	OK 40050

NOTE: The first three titles were cut 7 Nov, and the last three on 8 Nov; intervening selections may have been recorded on either date. Gaps in master number sequence have not been traced and may represent additional, unissued Carson recordings.

Late March 1924, Atlanta, Ga. General Phonograph Corp.

Carson, fiddle, -1, vocal, -2. Acc. by His Virginia Reelers: banjo, -3; guitar, -4; 2nd fiddle, -5. Land Norris was present at this session and may have been the banjoist.

8603-A	Old and In the Way	-1,2	FJC	OK 40181
8605-B	Dixie Boll Weevil	-1,2	FJC	OK 40095
8606-A	When Abraham and Isaac Rushed the Can	-1,2	FJC	OK 40181
8607-A	The Cat Came Back	-1,2	FJC	OK 40119
8608-A	I Got Mine	-1,2	FJC	OK 40019
8609-A	Dixie Cowboy	-1,2	FJC	OK 7004

(March 1924 session continued)

8610-A	John Henry Blues	-1,2	FJC	OK 7004
8613-A	Arkansas Traveler	-1,3,4,5	FJC&VR	OK 40108
8614-A	Old Aunt Peggy, Won't You Set 'Em Up Again	-1,2,3,4,5	FJC&VR	OK 40108
8615-A	Dixie Division	-1,2,3,4,5	FJC&VR	OK 7003
8616-A	Sugar In the Gourd	-1,2,3	FJC&VR	OK 7003

NOTE: Okeh 7000 series were 12" 78 rpm discs.

27 Aug 1924, Atlanta, GA. General Phonograph Corp.

Fiddlin' John Carson, fiddling solos with vocals; no vocal -1. Acc. by banjo & guitar, -2.

8705-B	The Lightning Express		FJC	OK 7008
8706-A	I'm Glad My Wife's In Europe		FJC	OK 40196, Rndr 1003
8707-A	Turkey In the Straw		FJC	OK 40230
8708-A	Jimmie On the Railroad	-1	FJC	OK 40238
8709-A	Run, Nigger, Run		FJC	OK 40230
8710-A	I'm Nine Hundred Miles From Home		FJC	OK 40196, Rndr 1003
8711-A	It Ain't Gonna Rain No Mo'	-2	FJC&VR	OK 40204
8712-A	Alabama Gal (Won't You Come Out Tonight?)	-2	FJC&VR	OK 40204

18 Dec 1924, New York City. General Phonograph Corp.

Fiddlin' John Carson, fiddling and vocal.

S-73-034-A	The Baggage Coach Ahead		FJC	OK 7006
S-73-035-A	The Orphan Child		FJC	OK 7006
S-73-036-A	The Letter Edged in Black		FJC	OK 7008
S-73-037-A	Steamboat Bill		FJC	OK 40306
S-73-038-A	It Takes a Little Rain With the Sunshine		FJC	OK 40343
S-73-039-A	Old Dan Tucker		FJC	OK 40263
S-73-040-A	Boil Them Cabbage Down		FJC	OK 40306
S-73-041-A	Old Uncle Ned		FJC	OK 40263
S-73-042-A	My North Georgia Home		FJC	OK 40343

15 Apr 1925, Atlanta. General Phonograph Corp.

Fiddlin' John Carson, fiddling and vocal.

9053-B	The Death of Floyd Collins		FJC	OK 40363
9054-A	Charming Betsy		FJC	OK 40363

24 June 1925, New York City. General Phonograph Corp.

Fiddlin' John Carson, fiddle and vocal; acc. by Rosa Lee Carson, guitar, -1; Rosa Lee Carson alone, vocal and guitar, -2.

S-73-456-A	Sally Ann	-1	FJCaccRLC	OK 40419
S-73-458-A	There's a Hard Time Coming	-1	FJC	OK 40411, Rndr 1003
S-73-459-A	The Boston Burglar	-1	FJCaccRLC	OK 40419
S-73-461-A	Little Mary Phagan	-2	RLC	OK 40446
S-73-463-A	The Honest Farmer		FJC	OK 40411, Rndr 1003
S-73-464-A	To Welcome the Travellers Home	-1	FJCaccRLC	OK 45001
S-73-465-A	Run Along Home With Lindy	-1	FJCaccRLC	OK 45001
S-73-468-A	The Lone Child	-2	RLC	OK 45005

NOTE: Intervening masters are untraced, and may represent additional, unissued sides by Fiddlin' John Carson and/or Rosa Lee Carson. Sides by Rosa Lee Carson (Moonshine Kate), even if Fiddlin' John Carson did not appear on them, are listed in this discography for completeness.

ca. 30 June 1925, Atlanta. General Phonograph Corp.

Fiddlin' John Carson & His Virginia Reelers: Carson, fiddle; unknown guitar (possibly Rosa Lee Carson), banjo, second fiddle; except no guitar on -1, probably no second fiddle on -2.

9184-B	Flat-Footed Nigger	-1	FJC&VR	OK 45018
9185-A	Bully of the Town		FJC&VR	OK 40444
9186-A	Hop Light, Lady		FJC&VR	OK 45011
9187-A	The Hawk and the Buzzard		FJC&VR	OK 40444
9188-A	Hell Broke Loose in Georgia		FJC&VR	OK 45018
9189-A	Soldiers' Joy	-2	FJC&VR	OK 45011

7 July 1925, Atlanta. General Phonograph Corp.

Rosa Lee Carson, vocal and guitar.

9259-A	The Drinker's Child		RLC	OK 45005
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Late Dec 1925 or very early Jan 1926, New York City. General Phonograph Corp.

Fiddlin' John Carson, fiddle; and vocal, -1.

S-73-873-A	The Grave of Little Mary Phagan	-1	FJC	OK 45028
S-73-875-A	All Alone By the Sea Side	-1	FJC	OK 45028
S-73-876-A	Do Round My Lindy	-1	FJC	OK 45032, Rndr 1003
S-73-877-A	The Batchelors' Hall	-1	FJC	OK 45056, Rndr 1003
S-73-878-A	The Drunkard's Hiccoughs	-1	FJC	OK 45032
S-73-879-	Liberty		FJC	OK 45035
S-73-880-	The Old Frying Pan and the Old Camp Kettle		FJC	OK 45035

11 March 1926, Atlanta. General Phonograph Corp.

Fiddlin' John Carson and His Virginia Reelers: Carson, fiddle, and vocal -1; acc. by guitar, banjo on some sides -2, second fiddle (not certain) -3.

9592-A	Cackling Pullet	-3?	FJC&VR	OK 45040
9593-A	Georgia Wagner	-3?	FJC&VR	OK 45040
9596-A	Good-bye Liza Jane	-2,3	FJC&VR	OK 45049
9599-A	If There Wasn't Any Women in the World	-2	FJC&VR	OK 45049

17 March 1926, Atlanta. General Phonograph Corp.

Fiddlin' John Carson, fiddle and vocal.

9632-A	Everybody Works But Father		FJC	OK 45045
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21 Nov 1926, Atlanta. Okeh Phonograph Corp.

Fiddlin' John Carson & His Virginia Reelers: Carson, fiddle and vocal, acc. by guitar, banjo on some sides -1, second fiddle (not certain) -2.

9845-A	Fire In the Mountain		FJC&VR	OK 45068
9846-A	Peter Went Fishing	-2	FJC&VR	OK 45068
9847-A	When We Meet On That Beautiful Shore		FJC&VR	OK 45077
9852-A	Long Way to Tipperary	-1	FJC&VR	OK 45077

17 March 1927, Atlanta. Okeh Phonograph Corp.

Fiddlin' John Carson & His Virginia Reelers: Carson, fiddle and vocal; Moonshine Kate, guitar, vocal on chorus -1; unknown banjo; unknown second fiddle -2; unknown third vocal on chorus -3. Instrumental only -4.

80549	You'll Never Miss Your Mother Until She's Gone		FJC&VR	Unissued
80550-B	Be Kind To a Man When He's Down	-1	FJC&VR	OK 45301
80551	Welcome the Traveler Home			Unissued
80552-A	In My Old Cabin Home	-1,3	FJC&VR	OK 45096
80553-A	Old and In the Way		FJC&VR	OK 45273
80554	Papa's Billy Goat			Unissued
80555	I'm Glad My Wife's In Europe			Unissued
80556-B	It's a Shame to Whip Your Wife On Sunday	-1,3	FJC&VR	OK 45122, Rndr 1003
80557-A	Cotton-Eyed Joe	(w/calls)	FJC&VR	OK 45122
80558-A	Jesse James	-2,4	FJC&VR	OK 45139
80559-A	Don't Let Your Deal Go Down		FJC&VR	OK 45096, Cty 525
80560-B	Swanee River	-1,3,5	FJC&VR	OK 45139

10 Oct 1927, Atlanta. Okeh Phonograph Corp.

Fiddlin' John Carson & His Virginia Reelers: Carson, fiddle and vocal; Earl Johnson, second fiddle; Moonshine Kate, guitar; unknown banjo; 2 additional voices on chorus -1.

81726-B	Old Joe Clark	-1	FJC&VR	OK 45198
81727-A	Gonna Swing On the Golden Gate		FJC&VR	OK 45159, Rndr 1003
81728-B	Did He Ever Return?		FJC&VR	OK 45176
81729-B	If You Can't Get the Stopper Out Break the Neck	-1	FJC&VR	OK 45167
81730-A	Engineer On the Mogull		FJC&VR	OK 45176, Rndr 1003
81731-C	Hell Bound For Alabama		FJC&VR	OK 45159, Cty 525

11 Oct 1927, Atlanta. Okeh Phonograph Corp.

As above.

81749-B	Turkey In the Hay		FJC&VR	OK 45167
81750-A	The Smoke Goes Out the Chimney Just the Same		FJC&VR	OK 45186, Rndr 1003
81751-B	Going Down To Cripple Creek		FJC&VR	OK 45214, Vtco 102
81752-B	Quit That Ticklin' Me		FJC&VR	OK 45186
81753-B	It Won't Happen Again For a Hundred Years of More	-1	FJC&VR	OK 45301
81754-A	The Little Old Log Cabin By the Stream		FJC&VR	OK 45198
81755-	Christmas Time Will Soon Be Over		FJC&VR	OK 45273, Cty 514
81756-A	Run Along Home, Sandy	-1	FJC&VR	OK 45214

10 Aug 1928, Atlanta. Okeh Phonograph Corp.

Fiddlin John Carson & Moonshine Kate. Carson, fiddle and singing; Kate, guitar, singing on chorus -1. Two other male voices on chorus, -2; skit with dialog between Carson & Kate, -3; other male voices -4.

402116-B	Moonshine Kate	-3	FJC&MK	OK 45290
402117	John's Trip to Boston			Unissued
402118-B	John Makes Good Licker	-1,4	FJC&MK	OK 45290
402119	I'm Going To Take the Train For Charlotte	-2		Unissued
402120-	Ain't No Bugs On Me	-2	FJC&MK	OK 45259
402121-	The Burglar And the Old Maid	-2	FJC&MK	OK 45259

16 March 1929, Atlanta. Okeh Phonograph Corp.

Fiddlin' John Carson & Moonshine Kate. As above, except possibly T.M. "Bully" Brewer, guitar, on some sides.

402337-B	Hawk and Buzzard	-2	FJC&MK	OK 45338
402338-B	Down South Where the Sugar Cane Grows		FJC&MK	OK 45338
402339-B	Meet Her When the Sun Goes Down	-1	FJC&MK	OK 45353
402340-B	My Ford Sedan	-2	FJC&MK	OK 45353
402341-A	You Can't Get Milk From a Cow Named Ben	-3	FJC&MK	OK 45321
402342-A	Going To the County Fair	-3	FJC&MK	OK 45321

5 Aug 1929, Atlanta. Okeh Phonograph Corp.

Fiddlin' John Carson; Carson & Moonshine Kate. Carson, fiddle and vocal; probably Kate, guitar; unknown banjo (or vice versa); 2nd vocal by Kate -1; skit with dialog -2.

402554-A	Welcome the Travelers Home No. 2	-1	FJC	OK 45384
402555-C	You Will Never Miss Your Mother Until She's Gone	-1	FJC	OK 45384
402556-A	John Makes Good Licker--Part 3	-2	FJC&MK	OK 45369
402557-C	John Makes Good Licker--Part 4	-2	FJC&MK	OK 45369
402558-B	She's More Like Her Mother Everyday	-2	FJC&MK	OK 45402
402559-B	Times Are Not Like They Used To Be	-2	FJC&MK	OK 45402

24 Sept 1929. Okeh Phonograph Corp.

The Medicine Show--A Revue in Six Acts. Labels credit the following artists: Emmett Miller, Narmour and Smith, Fiddlin' John Carson, Moonshine Kate, Frank Hutchison, Bud Blue, Black Brothers, Martin Malloy. However, not all artists appeared on all six parts. Only the sides with Carson and/or Moonshine Kate audible are listed below.

402988-B	The Medicine Show--Act 1	OK 45380
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25 Sept 1929. Okeh Phonograph Corp.

The Medicine Show. As above.

402997-C	The Medicine Show--Act 5	OK 45413
402998-C	The Medicine Show--Act 4	OK 45391
402999-B	The Medicine Show--Act 6	OK 45413

17 Dec 1929, New Orleans, LA. Okeh Phonograph Corp.

Fiddlin' John Carson & Moonshine Kate: as above. "Bully" Brewer (?) 2nd fiddle -3.

403446-B	Pa's Birthday Party	-2	FJC&MK	OK 45440
403447-A	Corn Licker and Barbecue--Part 1	-2	FJC&MK	OK 45415
403448-B	Corn Licker and Barbecue--Part 2	-2	FJC&MK	OK 45415, Rndr 1003
403449-A	Who's the Best Fiddler?	-2,3	FJC&MK	OK 45448
403500-B	Who Bit the War Off Grandma's Nose	-2	FJC&MK	OK 45448
403501-B	Kate's Snuff Box	-2	FJC&MK	OK 45440
403502-A	Sunny Tennessee		FJC	OK 45434
403503-A	Whatcha Gonna Do When Your Licker Gives Out?		FJC	OK 45434, Rndr 1003

24 April 1930, Atlanta. Okeh Phonograph Corp.

Fiddlin' John Carson & His Virginia Reelers: Carson, fiddle; vocal -1; Moonshine Kate, guitar; vocal -2; unknown banjo -3; unknown 2nd fiddle -4.

403916	The Last Old Dollar Is Gone	*		Unissued
403917-	Texas Blues	-2	MK	OK 45444
403918-	Raggedy Riley	-2	MK	OK 45444
403919	The Dying Hobo	-2	MK	Unissued
403920-A	The Raccoon and the Possum	-3,4	FJC&VR	OK 45445
403921-A	Hen And the Rooster		FJC&VR	OK 45445
403922	Goin' Where the Climate Suits My Clothes	*		Unissued
403923	The Dominicker Duck	*		Unissued
403924	Silver Threads Among the Gold	*		Unissued
403925	On the Banks Of the Old Tennessee	*		Unissued
403926-	You Gotta Let My Dog Alone		FJC&MK	OK 45458
403927	John In the Army	*		Unissued
403928	The Old Grey Horse Ain't What He Used To Be	*		Unissued
403929	You Can Forget the Day You Was Born			Unissued

*Note: Sides marked * were re-recorded at the following session, and the irregular master series used suggests technical remakes rather than live re-recordings.*

17 June 1930. Okeh Phonograph Corp.

Fiddlin' John Carson & His Virginia Reelers; Fiddlin' John Carson & Moonshine Kate. Carson, fiddle, vocal -1; Moonshine Kate, vocal -2, guitar; unknown 2nd guitar -3; unknown banjo -4.

408003-	Goin' Where the Climate Suits My Clothes	-4	FJC&VR	OK 45498
408004-	The Dominicker Duck	-4	FJC&VR	OK 45498
408005-	On the Banks of Old Tennessee	-1	FJC&MK	OK 45488
408006-	Silver Threads Among the Gold	-1	FJC&MK	OK 45488
408007-	John In the Army		FJC&MK	OK 45488
408008-A	The Old Grey Horse Ain't What He Used To Be	-4	FJC&MK	OK 45471
408009-A	The Last Old Dollar Is Gone	-2,3	FJC&MK	OK 45471

9 Dec 1930, Atlanta. Okeh Phonograph Corp.

Fiddlin' John Carson & His Virginia Reelers; Fiddlin' John Carson & Moonshine Kate; Moonshine Kate & Her Pals. Carson, fiddle, vocal -1; Moonshine Kate, vocal -2, guitar; unknown banjo -3; 3rd vocal -4.

404620-	After the Ball	-1	FJC&VR	OK 45569
404621-	My Home In Dixie-Land	-1	FJC&MK	OK 45513
404622-	The Old Ship Is Sailing For the Promised Land		FJC&MK	OK 45513
404623	That Woman Don't Treat John Right			Unissued
404624	At the Cross			Unissued
404625-B	Take the Train to Charlotte	-1,2,4	FJC&VR	OK 45542
404626-B	Little More Sugar In the Coffee	-1,4	FJC&VR	OK 45542
404627-	Didn't He Ramble	-1	FJC&VR	OK 45569
404628	You Gonna Get Something You Don't Expect			Unissued
404629	Darktown Strutters Ball			Unissued
404642-	The Brave Soldier		MK&HP	OK 45515
404643-B	Are You Going to Leave the Old Home	-2	MK&HP	OK 45547
404644-B	The Poor Girl Story	-2,3	MK&HP	OK 45547
404645-	Texas Bound		MK&HP	OK 45515

10 Dec 1930, Atlanta. Okeh Phonograph Corp.

As above.

404646	I Smell Your Hoecake A-Burning		MK&HP	Unissued
404647	Knotty Head Jake		FJC&MK	Unissued
404648	I Got a White Man Working for Me		FJC	Unissued
404649	Nobody Knows My Troubles But Me		FJC	Unissued

30 Oct 1931, Atlanta. Okeh Phonograph Corp.

As above.

405070	Log Cabin Home		MK	Unissued
405071-	My Man's a Jolly Railroad Man	-2 (no fiddle)	MK	OK 45555
405072	Daddy Blues		MK	Unissued
405073	I Intend To Make Heaven My Home		FJC&MK	OK 45555

31 Oct 1931, Atlanta. Okeh Phonograph Corp.

As above.

405082	I'm Blue		MK	Unissued
405083	Pole Cat Blues		FJC&MK	Unissued

27 Feb 1934, Camden N.J. RCA Victor.

Fiddlin' John Carson: Carson, vocal and fiddle; Moonshine Kate, guitar, vocal -1; Peanut Brown, vocal -2, guitar; unknown banjo. Labels and ledgers indicate fiddle, banjo, and two guitars on all sides, but on many sides the 2nd guitar is barely, if at all, audible.

BS-78995-1	Papa's Billy Goat		FJC	BB B-5787
BS-78996-1	Mama's Nanny Goat		FJC	BB B-5787
BS-78997	(This master number not used)			
BS-78998-1	I'm Glad My Wife's In Europe		FJC	BB B-6247, MW M-4852
BS-78999-1	Be Kind To a Man When He's Down		FJC&MK	BB B-6022, MW M-4851
BS-82100-1	You'll Never Miss Your Mother Till She's Gone		FJC&MK	BB B-6022
BS-82101-1	Since She Took My Licker From Me		FJC	BB B-6247, MW M-4852
BS-82102-1	The New 'Comin' 'Round the Mountain"	-1,2	FJC	BB B-5401
BS-82103-1	I Was Born Four Thousand Years Ago			Unissued
BS-82104-1	When the Saints Go Marching In	-1,2	FJC&MK	BB B-5560
BS-82105-1	The Honest Farmer		FJC&MK	BB B-5742, MW M-4849
BS-82106-1	Taxes On the Farmer Feeds Them All		FJC&MK	BB B-5742, MW M-4849
BS-82107-1	Bear Me Away On Your Snowy White Wings		FJC&MK	BB B-5560, MW M-4851
BS-82108-1	I Want To Make Heaven My Home	-1,2	FJC	BB B-5843
BS-82109-1	Going Where the Sugar Cane Grows	-1,2	FJC	BB B-5652
BS-82110-1	Tennessee Waggoner			Unissued
BS-82111-1	Storm That Struck Miami		FJC	BB B-5483
BS-82112-1	Georgia's Three-Dollar Tag		FJC	BB B-5401, Rndr 1003

28 February 1932, Camden N.J. RCA Victor.

As above.

BS-82113-1	I'm Old and Feeble	-1	FJC	BB B-5959
BS-82114-1	Old and In the Way	-1,2	FJC	BB B-5959
BS-82115	Take Your Burdens To the Lord			Unissued
BS-82116	Gonna Raise a Ruckus			Unissued
BS-82117-1	Stockade Blues	-1,2	FJC&MK&PB	BB B-5447
BS-82118-1	Do You Ever Think Of Me	-1,2	FJC&MK&PB	BB B-5447
BS-82119-1	Ain't No Bugs On Me	-1,2	FJC	BB B-5652

RELEASE DATES FOR OKEH RECORDS

4890	July 1923	45005	Nov 1925	45301	5 Mar 1929
4994	ca Jan 1924	45011	Dec 1925	45321	5 May 1929
40020		45018	Jan 1926	45338	25 Jun 1929
40038		45028	Mar 1926	45353	5 May 1929
40050		45032	Mar 1926	45369	25 Sept 1929
40071		45035	Apr 1926	45380	1 Nov 1929
40095		45040	May 1926	45391	15 Dec 1929
40108		45049	July 1926	45402	25 Jan 1930
40119		45056	Sept 1926	45413	25 Feb 1930
40181		45068	Jan 1927	45415	25 Feb 1930
40196		45077	1 Feb 1927	45440	25 May 1930
40204	Nov 1924	45096	25 Apr 1927	45445	10 Jun 1930
40230	Dec 1924	45122	25 Jul 1927	45448	25 Jun 1930
40238		45139	25 Sep 1927	45471	25 Sept 1930
40263	Mar 1925	45159	10 Nov 1927	45488	25 Nov 1930
40306	Apr 1925	45167	15 Dec 1927	45513	10 Apr 1931
40343	Jun 1925	45176	15 Jan 1928	45515	25 Apr 1931
40363	Jun 1925	45186	15 Feb 1928	45542	25 Sept 1931
40411	Sept 1925	45198	25 Mar 1928	45547	
40419	Sept 1925	45214	15 May 1928	45555	25 Dec 1931
40444	Oct 1925	45259	15 Oct 1928	45569	10 Apr 1932
40446	Oct 1925	45273	5 Dec 1928		
45001	Oct 1925	45290	25 Jan 1929		

ANALYTIC INDEX TO FIDDLIN' JOHN CARSON DISCOGRAPHY

[The following is an alphabetical index to all recordings by Fiddlin' John Carson. Following each title (as given in the discography) is the master number(s) in parentheses. The second line gives, in brackets, composer and date of composition, if known, and/or correct or more common title. The third line gives references to printed versions or commentary; complete identification of the references cited is given in a bibliography at the end of the listing. In the absense of any more specific identification, a brief description of the recording is given--e.g., "skit," "fiddle tune," "hymn," etc. Comments from readers who can fill in the missing information will be appreciated.]

- AFTER THE BALL (404620)
[C. K. Harris, 1892]
Stout, 62; Cohen & Cohen
- AIN'T NO BUGS ON ME (402120), (BS-82119)
[Tune = *It Ain't Gonna Rain No More*]
- ALABAMA GAL (WON'T YOU COME OUT TO-NIGHT) (8712)
[= *Buffalo Gals*]
Jabbour, 24
- ALL ALONE BY THE SEA SIDE (73-875)
[= *The Widow In the Cottage By the Sea*; C. A. Brown II, 347 White, 1868]
- ARE YOU GOING TO LEAVE THE OLD HOME (404643)
[= *There's a Mother Waiting You at Home Sweet* Burton & Manning, 20 /Home; J. Thornton, 1903]
- ARKANSAS TRAVELER (8613)
[Author disputed]
JEMFO #18 (1970), 51
- AT THE CROSS (404624)
No information
- BAGGAGE COACH AHEAD, THE (73034)
[= *In the Baggage Coach Ahead*; G.L.Davis, 1896]
Randolph IV, 163; Cohen & Cohen
- BATCHELORS' HALL (73-877)
[? Dibdin, 1794]
Cf. Jean Ritchie on Elektra EKL 125
- BE KIND TO A MAN WHEN HE IS DOWN (72-012), (80550), (BS-78999)
[c. by Carson; author not known]
Cf. Gid Tanner on Columbia 15010-D
- BEAR ME AWAY ON YOUR SNOWY WHITE WINGS (BS-82107)
[= *Oh Come, Angel Band*; J. Hascall & W.B. Brad-Bury] nb--Also interpolated in mx 402558
- BILLY IN THE LOW GROUND (72-013)
[?]
Bayard, #4
- BOIL THEM CABBAGE DOWN (73-040)
[Not usual tune; same as his *Quit That Tickling* Scarborough, 125, 168 Me, q.v.]
- BOSTON BURGLAR, THE (73-459)
[?]
Laws (ABBB), 175 [L 16b]
- BULLY OF THE TOWN (9185)
[= *The Bully*; C. Trevathan, 1896; but based Laws (NAB), 253 [I 14] /on older trad. song]
- BRAVE SOLDIER, THE (404642)
No information
- BURGLAR AND THE OLD MAID (402121)
[? = *The Old Maid & The Burglar*; E.S.Thilp, 1887]
Laws (NAB), 241 [H 23]
- CAACKLING PULLET (9592)
[= *The Old Hen Cackled and the Rooster's Going To Crow*, q.v.]
- CASEY JONES (72-014)
[T.L. Seibert & E. Newton, 1909; based on older Laws (NAB), 212 [G 1]; Cohen (1973) /trad. song]
- CAT CAME BACK, THE (8607)
[H. S. Miller, 1893]
Randolph III, 198
- CHARMING BETSY (9054)
[?]
Brown III, 297
- CHRISTMAS TIME WILL SOON BE OVER (81755)
[Tune = *Skip To My Lou*]
- CORN LICKER AND BARBECUE --PART 1 (403447); -- PART 2 (403448)
Skits. *Sally Goodin'* interpolated in Pt 1; *Soldier's Joy* in Pt 2.
- COTTON EYED JOE (80557)
[Tune is not the usual one]
Jabbour, 30
- DADDY BLUES (405072)
No information
- DARKTOWN STRUTTERS BALL (404629)
[? S. Brooks, 1915]

- DEATH OF FLOYD COLLINS, THE (9053)
[Andrew Jenkins, 1925]
Laws (NAB) 223 [G 22]
- DID HE EVER RETURN? (81728)
[?]
Cohen (1974), 16
- DIDN'T HE RAMBLE (404627)
[= *Derby Ram*]
Randolph I, 398
- DIXIE BOLL WEEVIL (8605)
[= *Boll Weevil*]
Laws (NAB), 255 [I 17]
- DIXIE COWBOY (8609)
[= *When the Work's All Done This Fall*; D. J. Laws (NAB), 134 [B 2] O'Malley, 1894]
- DIXIE DIVISION (8615)
Civil War song followed by medley of *Dixie, Yankee Doodle, Swanee, There's No Place Like Home*
- DO ROUND MY LINDY (73-8756)
Not *Cindy*; no other known references
- DO YOU EVER THINK OF ME (BS-82118)
No other known references
- DOMINICKER DUCK, THE (403923)
(408004)
[Tune = *Carson's Cotton Eyed Joe*]
- DON'T LET YOUR DEAL GO DOWN (80559)
[Carson's tune is not the usual one]
- DOWN SOUTH WHERE THE SUGAR CANE GROWS (402338)
[= *Going Down the Road Feeling Bad/Lonesome Road Blues*]
Brown III, 524
- DRINKER'S CHILD, THE (9259)
No information
- DRUNKARD'S HICCOUGHS, THE (73-878)
[?]
Jabbour, 15
- DYING HOBO, THE (403919)
[?]
? Laws (NAB), 231 [H 3]
- ENGINEER ON THE MOGULL (81730)
[Tune = *Hawk & Buzzard; Shoot the Turkey Buzzard; q.v. former*]
- EVERYBODY WORKS BUT FATHER (9632)
[J. Havez, 1905]
Spaeth, 349
- FARE YOU WELL, OLD JOE CLARK (72-016)
[= *Old Joe Clark, q.v.*]
Jabbour, 25
- FARMER IS THE MAN THAT FEEDS THEM ALL, THE (72-017)
[?]
Greenway, 213
- FIRE IN THE MOUNTAIN (9845)
[Tune is the usual one]
- FLAT-FOOTED NIGGER (9184)
No other known references
- GEORGIA WAGNER (9593)
[= *Fly Around, My Pretty Little Miss*]
Brown III, 339; V, 205
- GEORGIA'S THREE DOLLAR TAG (BS-82112)
[J. Carson?; recomposition of *Tom Watson Special, q.v.*]
- GOING DOWN TO CRIPPLE CREEK (81751)
[= *Cripple Creek*]
Ford, 94
- GOING TO THE COUNTY FAIR (402342)
Skit. Includes *Arkansas Traveler, q.v.*
- GOIN' WHERE THE CLIMATE SUITS MY CLOTHES (403922) (408003)
[= *Going Down the Road Feeling Bad/Lonesome Road Blues*]
- GOING WHERE THE SUGAR CANE GROWS (BS-82109)
[= *Going Down the Road Feeling Bad/Lonesome Road Blues; cf. Down South Where...*]
- GONNA RAISE A RUCKUS (BS-82116)
[?]
? Brown III, 558
- GONNA SWING ON THE GOLDEN GATE (81727)
No information
- GOOD-BYE LIZA JANE (9596)
[?]
White, 172
- GRAVE OF LITTLE MARY PHAGAN, THE (73-873)
[?]
Wilgus & Hurvitz; also Wilgus, *JAF 83* (1973), 241
- HAWK AND THE BUZZARD, THE (9187), (402337)
These two mxs. are diff. songs
[9187 = *Shoot the Turkey Buzzard*]
[402337 = *Gonna Raise a Ruckus Tonight, q.v.*]
- HELL BOUND FOR ALABAMA (81731)
[= *Hell Broke Loose in Georgia, q.v.*]
- HELL BROKE LOOSE IN GEORGIA (9188)

Cf. *Skillet Lickers* on Columbia 15516-D.
- HEN AND THE ROOSTER (403921)
[= *The Old Hen Cackled and the Rooster's Going to Crow, q.v.*]
- HONEST FARMER, THE (73-463) (BS-82105)
[?]
Brown III, 244 [*The Humble Farmer*]
- HOP LIGHT, LADY (9186)
[= *Miss McCleod's Reel*]
Ford, 31; Thede, 99
- I GOT A WHITE MAN WORKING FOR ME (404648)
No information
- I GOT MINE (8608)
[?]
Brown III, 82

I INTEND TO MAKE HEAVEN MY HOME (405073)
[? = *I Want to Make Heaven My Home, q.v.*]

I SMELL YOUR HOECAKE ABURNING (404646)
No information

I WANT TO MAKE HEAVEN MY HOME (BS-82108)
Hymn. No other references known.
I WAS BORN FOUR THOUSAND YEARS AGO (BS-82103)
[? = *When Abraham and Isaac Rushed the Can, q.v.*]

IF THERE WASN'T ANY WOMEN IN THE WORLD (9599)
Humorous song; no printed references known
Ledford Band copies Carson version (Rounder 0008)
IF YOU CAN'T GET THE STOPPER OUT BREAK THE NECK (81729)

[= *Pass Around the Bottle and We'll All Take Brown III, 64 a Drink*]
I'M BLUE (405082)

No information
I'M GLAD MY WIFE'S IN EUROPE (8706) (BS-78998), (80555)
[A. Gottler & E. R. Goetz; 19--]

I'M GOING TO TAKE THE TRAIN FOR CHARLOTTE (402119)
[Tune = *Take Me Back to Tulsa*; words based on *Devilish Mary*; not same as *Take the Train to C.*]
I'M NINE HUNDRED MILES FROM MY HOME (8710)
[?]
Brown III, 337 [*The Midnight Dew*]
I'M OLD AND FEEBLE (BS-82113)
[= *Little Old Log Cabin in the Lane, q.v.*]

IN MY OLD CABIN HOME (80552)
[= *The Old Cabin Home*; H. Tolman, 1957]

IT AIN'T GONNA RAIN NO MO' (8711)
[W. Hall, 1923; but based on older traditional material]
IT TAKES A LITTLE RAIN WITH THE SUN-SHINE (73-038)
Sentimental ballad. No other references known.

IT WON'T HAPPEN AGAIN FOR A HUNDRED YEARS OR MORE (81753)
[= *I Don't Reckon That'll Happen Again*]
Cf. Uncle Dave Macon on Vocalion 5060
IT'S A SHAME TO WHIP YOUR WIFE ON SUNDAY (80556)

Parody on religious song
Cohen (1967), 15

JESSE JAMES (80558)
Instrumental only; no vocal
Laws (NAB), 176 [E 1]

JIMMIE ON THE RAILROAD (8708)
Fiddle tune
Thede, 46 is slightly similar

JOHN HENRY BLUES (8610)
[?]
Laws (NAB), 246 [I 1]
JOHN IN THE ARMY (403927) (408007)
No information

JOHN MAKES GOOD LICKER (402118)
Part 3 (402556)
Part 4 (402557) All skits.
Let the Rest of the World Go By in Pt 1;
Logan Cty Jail (Laws (NAB), 184 [E 17]) in Pt 3
JOHN'S TRIP TO BOSTON (402117)
No information

KATE'S SNUFF BOX (403501)
Skit. *Arkansas Traveler* is interpolated.

'KICKIN' MULE (72-021)
Fiddle tune; no other reference known.
KNOTTY HEAD JAKE (404647)
No information

LAST OLD DOLLAR IS GONE, THE (403916) (408009)
[= *Don't Let Your Deal Go Down, q.v.*]

LETTER EDGED IN BLACK, THE (73-036)
[H. Nevada, 1897]
Randolph IV, 162; Cohen & Cohen
LIBERTY (73-879)

The No. Georgia fiddle tune by this name is not the more common one.
LIGHTNING EXPRESS, THE (8705)
[= *Please Mr Conductor, Don't Put Me Off the* Randolph IV, 184 /*Train*; J.F.Helf & E.P.Moran, /1898]
LITTLE MARY PHAGAN (73-461) [?]
Laws (NAB), 201 [F 20]; Keyes; Wilgus & Hurvitz
LITTLE MORE SUGAR IN THE COFFEE (404626)
[= *Peter Went Fishing, q.v.*]

LITTLE OLD LOG CABIN BY THE STREAM, THE (81754)
[Recomposition of *Little Old Log Cabin in the Lane, q.v.*]

LITTLE OLD LOG CABIN IN THE LANE, THE (8374)
[W.S. Hays, 1871]
Davis, 129

LOG CABIN HOME (405070)
No information

LONE CHILD, THE (73-468)
No information

LONG WAY TO TIPPERARY (9852)
[= *It's a Long Way to Tipperary*; J. Judge & H. H. Williams, 1912]

MAMMA'S NANNY GOAT (BS-78996)
[? Recomposition of *Papa's Billy Goat, q.v.*]

- MEDICINE SHOW, THE --ACT 1 (402988)
 --ACT 4 (402998)
 --ACT 5 (402997)
 --ACT 6 (402999)
 Skits.
Alabama Gal interpolated in Act 4; *My No. Geo*
My North Georgia Home and *Pa and Ma and Me*
 interpolated in Act 5;
Old Hen Cackled interpolated in Act 6;
Papa's Billy Goat interpolated in Act 1
 MEET HER WHEN THE SUN GOES DOWN
 (402339)
 [? = *I'll Meet Her When the Sun Goes Down*,
 recorded by Vernon Dalhart]
 MOONSHINE KATE (402116)
 Skit. *Liberty* is interpolated.
 MY FORD SEDAN (402340)
No information
 MY HOME IS IN DIXIE-LAND (404621)
No information
 MY MAN'S A JOLLY RAILROAD MAN (405071)
 [= *I Am a Jolly Railroad Man*; M. Ulsh and
 I. A. Roeder, 19--]
 MY NORTH GEORGIA HOME (73-042)
 [Parody of *My Old Kentucky Home* dealing with
 Moonshine]
 NANCY ROWLAND (72022)
 [= *Nancy Rollin*]
 Cf. Skillet Lickers on Columbia 15382-D
 NEW "COMIN' 'ROUND THE MOUNTAIN", THE
 (BS-82102)
 [Parody of *She'll Be Comin' Round the Mountain*
When She Comes]
 NOBODY KNOWS MY TROUBLES BUT ME
 (404649)
No information
 OLD AND IN THE WAY (8603), (80553), (BS-82114)
 [Tune = *Little Old Log Cabin in the Lane*]
 Text in *New Clown Songster* (1889), 32
 OLD AUNT PEGGY, WON'T YOU SET 'EM UP
 AGAIN (8614)
 [= *If You Can't Get the Stopper Out, Break*
the Neck, q.v.]
 OLD DAN TUCKER (73-039)
 [D. Emmett, 1843]
 Brown III, 114
 OLD FRYING PAN AND THE OLD CAMP KETTLE,
 THE (73-880)
 Fiddle tune; no references known
 OLD GREY HORSE AIN'T WHAT HE USED TO BE,
 THE (403928), (408008)
 Skit
 OLD HEN CACKLED AND THE ROOSTER'S GOING
 TO CROW, THE (8375)
 Fiddle tune
 Talley, 50; Ford, 92, is similar tune
 OLD JOE CLARK (81726)
 Jabbour, 25
 OLD SALLIE GOODMAN (72-015)
 [= *Sally Goodin'*]
 Thede, 32; Ford, 64
 OLD SHIP IS SAILING FOR THE PROMISED
 LAND, THE (404622)
No information
 OLD UNCLE NED (73-041)
 [= *Uncle Ned*; S. C. Foster, 1848]
 Randolph II, 335
 ON THE BANKS OF THE OLD TENNESSEE
 (403925), (408005)
 [?]
 ? Randolph IV, 156
 ORPHAN CHILD, THE (73-035)
 Sentimental ballad. No other references
 known.
 PAPA'S BILLY GOAT (72-018), (80554),
 (BS-78995) Interpolated in mx 402988
 [Author unknown; tune = *Reuben & Rachel*]
 Brown III, 568
 PA'S BIRTHDAY PARTY (403446)
 Skit. *Lonesome Road Blues* instrumental
 interpolated.
 PETER WENT FISHING (9846)
 [= *Georgia Railroad*]
 Cf. Henry, 221
 POLE CAT BLUES (405083)
No information
 POOR GIRL STORY, THE (404644)
 [= *Railroad Boomer*; C. Robison, 1929]
 QUIT THAT TICKLIN' ME (81752)
 [Tune = *Lynchburg Town*; cf. Carson's *Take*
the Train to Charlotte]
 RACCOON AND THE POSSUM (403920)
 [= *Liberty*, q.v.]
 RAGGEDY RILEY (403918)
No information
 RUN ALONG HOME, SANDY (81756)
 [= *Cindy*]
 Brown III, 482
 RUN ALONG HOME WITH LINDY (73-465)
 [= *Cindy*; *Run Along Home, Sandy*, q.v.]
 Brown III, 482
 RUN, NIGGER, RUN (8709)
 Jabbour, 17
 SALLY ANN (73-456)
 [= *Sail Away Ladies*; *Great Big Taters in*
Sandy Land]
 SHE'S MORE LIKE HER MOTHER EVERYDAY
 (402558)
 Skit. *Fire on the Mountain* and *Bear Me Away*
on Your Snowy White Wings, q.v., interpolated.
 SILVER THREADS AMONG THE GOLD (403924)
 (408006)
 [E. E. Rexford & H. P. Danks, 1873]
 SINCE SHE TOOK MY LICKER FROM ME
 (BS-82101)
 [Tune = *Hesitating Blues*; words probably by
 Carson]
 SMOKE GOES OUT THE CHIMNEY JUST THE
 SAME (81750)
 [? F. Chandler, 1901]

SOLDIERS' JOY (9189)

Bayard, #21

STEAMBOAT BILL (73-037)

[Leighton Bros. & R. Shields, 1910]

Laws (NAB), 274 [dH 39]

STOCKADE BLUES (BS-82117)

[= *Midnight Special*]

Randolph II, 377

STORM THAT STRUCK MIAMI (BS-82111)

[? = *The Miami Hurricane*; A. Jenkins]

SUGAR IN THE GOURD (8616)

Medley of *Sugar In the Gourd* (tune similar to
Turkey In the Straw) and *Fly Around My Pret-*

SUNNY TENNESSEE (403502)

/ty Miss

[= *The Girl I Loved in Sunny Tennessee*; H. Brai-
sed & S. Carter, 1899; Carson's tune is diff.]

SWANEE RIVER (80560)

[= *Old Folks at Home*; S.C. Foster, 1851]

TAKE THE TRAIN TO CHARLOTTE (404625)

[= *Lynchburg Town*]

Brown III, 498

TAKE YOUR BURDENS TO THE LORD (BS-82115)

No information

TAXES ON THE FARMER FEEDS THEM ALL

(BS-82106)

[Recomposition of *Farmer Is the Man That Feeds*
Them All, q.v.]

TENNESSEE WAGGONER (BS-82110)

No information

TEXAS BLUES (403917)

No information

TEXAS BOUND (404645)

No information

THAT WOMAN DON'T TREAT JOHN RIGHT

(404623)

No information

THERE'S A HARD TIME COMING (73-458)

[?]

Cox, 511, is textually related

TIMES ARE NOT LIKE THEY USED TO BE

(402559)

Skit. *Jesse James* and *When You and I Were*
Young, Maggie interpolated

TO WELCOME THE TRAVELLERS HOME

(73-464)

[= *Welcome the Travelers Home*, q.v.]

TOM WATSON SPECIAL (72-023)

[Political parody on *Hesitation Blues*; words
by Carson?]

TURKEY IN THE HAY (81749)

[= *Turkey in the Straw*, q.v.]

TURKEY IN THE STRAW (8707)

[From 18th century British tune, *The Rose Tree*]
Jabbour, 28

WATCHA GONNA DO WHEN YOUR LICKER

GIVES OUT? (403503)

[= *Sugar Babe/Crawdad*]

Brown III, 550

WELCOME THE TRAVELER HOME (80551)

cf. TO WELCOME THE TRAVELER HOME

(73-464) --NO. 2 (402554)

Hymn. No other references known.

WHEN ABRAHAM AND ISAAC RUSHED THE
CAN (8606)[= *I Was Born About 4000 Years Ago*]

Randolph III, 144

WHEN THE SAINTS GO MARCHING IN

(BS-82104)

Gospel song. No printed references known.

WHEN WE MEET ON THAT BEAUTIFUL
SHORE (9847)[= *He Never Came Back*; W. Jerome, 1891]WHEN YOU AND I WERE YOUNG, MAGGIE
(72-010)

[G.W. Johnson & J.A. Butterfield, 1866]

Brown II, 371

WHO BIT THE WART OFF GRANDMA'S NOSE
(403500)Skit. *Cotton Eyed Joe* interpolated

WHO'S THE BEST FIDDLER? (403449)

Skit. *Old Hen Cackled* and *Hawk and Buzzard*
interpolated.YOU CAN FORGET THE DAY YOU WAS BORN
(403929)

No information

YOU CAN'T GET MILK FROM A COW NAMED
BEN (402341)Skit. *Going Down the Road Feeling Bad*
interpolated.YOU GONNA GET SOMETHING YOU DON'T
EXPECT (404628)

No information

YOU GOTTA LET MY DOG ALONE (403926)

No information

YOU WILL NEVER MISS YOUR MOTHER
UNTIL SHE IS GONE (72-011)

-- NO. 2 (402555)

YOU'LL ... (BS-82100)

[? = *You Never Miss Your Mother Till She's*
Gone; H. Birch, 1873]

"FIDDLIN' JOHN" CARSON AND VIOLIN

REFERENCES CITED

- BAYARD Samuel P. Bayard, Hill Country Tunes (Phila: Amer. Folklore Soc., 1944).
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COMMERCIAL MUSIC GRAPHICS, #31:
THE ARCHIVE OF AMERICAN FOLK-SONG

I have long wanted for this series to comment on the Archive of American Folk-Song at the Library of Congress and to reproduce a few of its pictorial items. Below I shall use the short term, the Archive; the present name of the unit is the Archive of Folk Song. Readers of JEMFQ may already know that the Archive has recently undertaken the production of a panoramic LP survey of American folk music. Editor Richard Spottswood is currently listening to a wide gathering of field and commercial recordings, and it is his plan to have a 15-disc set on the market by the Bicentennial Celebration, 1976. My feature will touch on a few highlights in the Archive's history, and may offer a vantage point from which to view the forthcoming Bicentennial recorded anthology.

As yet there is no published formal history of the Archive. Nor have any of its heads published detailed accounts of their periods of stewardship. Hence, I have gone directly to one of the annual documents issued by the United States Government Printing Office, Report of the Librarian of Congress for the Fiscal Year Ending June 30, 1927. (I have also used the volumes from 1927 through 1944.) The format of these volumes has changed slightly over the years; generally Archive news was (and continues to be) carried within the report of the Music Division.

I do not know what dreams and energies came together in the 1920s to establish a folksong unit in the Library of Congress. We shall probably never know unless a student soon undertakes a biography of the late Robert Winslow Gordon. I touched briefly on his contributions in my book, Only a Miner (1972) and Norm Cohen extended the story in "Robert W. Gordon and the Second Wreck of 'Old 97'" (JEMF Reprint #30). Gordon's public role was first noted by the Librarian of Congress in his 1927 Report (page 104) as part of the list of gifts to the Music Division:

From Robert W. Gordon, Esq., the complete file of his department "Old songs that men have sung," published in the Adventure Magazine between July 10, 1923, and August 23, 1926, with an unusually rich selection of hitherto unprinted songs of the sea, lumber camps, Great Lakes, the West, and similar folk ballads.

What led Gordon to offer this pulp magazine treasure to our national library during 1927? Did he desire to follow his files to Washington? Had he revealed his ambitions to the chief of the Library's Music Division, Carl Engel? Answers to these rhetorical questions are found in the voluminous Gordon-Engel correspondence of those years. In his 1928 report Herbert Putnam, the Librarian, indicated that he indeed had hired Gordon to build a national folksong collection. From the very beginning the Library looked to "private" or "outside" funds to support this effort. Putnam's rhetoric carries the flavor of the last century; however, folklorists today are still working to persuade Congress to accept responsibility for the "internally authorized" (Congressionally appropriated) funding of folkloric projects. Putnam's 1928 Report (page 10) touches on Collections:

In connection with the division of music also there will be noted . . . the several contributions, initiated by the very generous ones from Mrs. Alvin A. Parker, of Strafford, Pa., and including two from members of our trust fund board: (Secretary Mellon, Judge Payne), for the acquisition of original records in the field of American folk-song. This latter project, of extraordinary interest and urgency--since numerous of the songs exist only in the memories of people fast disappearing--requires still further subvention; but in the confidence that this will be forthcoming we have already started the field work involved, engaging for the purpose Mr. R. W. Gordon, of Georgia, whose unique equipment for it, and experience in it, had indeed furnished a motive and occasion for the undertaking.

Before 1929 the new unit was named the Archive of American Folk-Song and its three major tasks were defined as bringing together scattered folksong collections in the national library, securing cooperation among scholars, and preparing useful bibliographies. In retrospect it is important to note that Gordon was as interested in folk verse as folk melody and that he accepted a scientific and critical approach to folklore studies. From the start Gordon

was in close touch with leading ballad scholars (for example--Phillips Barry, Frank C. Brown, Louise Pound). Also, he was able to secure generous gifts of commercial race and hillbilly discs (for example--Victor gave 500 records in 1929.) During 1930 and 1931 Gordon experimented with portable disc recording equipment for field collecting. (He had previously recorded some 500 cylinder recordings.) By 1932 the Great Depression had dried up outside subventions and the Library of Congress had not yet secured any appropriated funds for the Archive. Accordingly, on June 30 Gordon's services as curator ended. His excellent final paper on the "Investigation of Folk Song Problems" appeared in the 1932 Report (page 321).

In 1933 Herbert Putnam was able to announce that John A. Lomax had come to Washington as Curator of the Archive with the additional title, Honorary Consultant in American Folk-Song. Fortunately, Lomax is well-known in that many of his books remain in print, including his autobiography Adventures of a Ballad Hunter (1947). Here, I need quote only the opening paragraph by John Lomax of his portion of the Librarian's 1933 Report (page 98):

One day about the 1st of April 1933, while talking with Mr. Carl Engel about my plans for collecting the folk songs of the Negro convicts of the South, he asked me how the Library of Congress could help. I told him of my need for a satisfactory recording machine, and he at once offered to attempt to secure the necessary funds. His efforts were successful, and at Baton Rouge, La., I received about July 15 a late model of one of the best types of portable recording machine. This machine, weighing 315 pounds, provided with Edison batteries, a rotary converter, amplifiers, a double-button carbon microphone, a dynamic speaker, and cutting and reproducing heads I thenceforward carried in the rear of my Ford sedan. It seemed necessary to carry along batteries for the reason that recordings are sometimes desirable where no electric current is available. While requiring skill, experience, and some patience to operate with uniform success, the machine has shown, after repeated tests, that it will record satisfactorily under normal acoustic conditions.

At year's end, 1933, Lomax reported both on his work at the Archive and in the field to Modern Language Association members at their St. Louis annual meeting. One consequence was a subsidy for the Archive from the Carnegie Corporation and the Rockefeller Foundation. This relationship between the Archive and outside philanthropy was arranged in part by the American Council of Learned Societies and continued for many years.

In a previous graphics commentary (# 24), I described a singing lecture by John Lomax at

Cornell in 1909. American ballad scholars, philologists, and literary historians had been deeply interested in folksong through the second half of the nineteenth century. During the first term of President Franklin Delano Roosevelt, John Lomax extended this concern by teachers of literature to New Deal reform and populist political figures. In short, as Lomax pushed into the field--Negro prison farms, Harlan coal mines--he also widened the frame of support to the Archive among intellectuals and activists.

During the summer of 1933 Alan Lomax joined his father on a collecting/recording trip through Louisiana, Mississippi, Tennessee, and Kentucky. In all the Library of Congress reports for 1933 through 1942, Alan Lomax figures. Hopefully, he will submit an article to the JEMFQ touching on some of his Archive experience. Space forbids full quotations here and the formal prose favored at the Library of Congress dampened Alan's exuberant style.

Fortunately, the 1935 Report (159) contains a letter from Alan to his father dealing with a trip to the Georgia coast, Florida, and the Bahama Islands. "This has been the most exciting field trip I have made and, really, its story can only be told in a long, rambling novel" This figure of speech fascinates me in that Alan Lomax has sought constantly to compress his restless vitality into anthologies, albums, lectures, and films rather than into fiction. One detail from his 1935 letter illustrates his novelist's eye and ear. Among St. Simon's Island (Georgia) discs he noted "records of what is called 'jooking' on the guitar. The 'jook' is the saloon and dance hall of this part of the South, and 'jook' music furnishes the rhythm for the onestep, the slow drag, and the other dances of whiskey-filled Saturday nights." "Jukebox" was not then an everyday American term but it engaged Alan's attention as did a thousand other sensory impressions surrounding folksong.

In 1937 Alan Lomax became head of the Archive; his title was Assistant In Charge. Before leaving the John Lomax years, I shall isolate but three bits of data to suggest the Archive's full range of activity. In 1935 John Lomax noted his presentation during the previous year's end at the Modern Language Association's Philadelphia meeting. "These talks were illustrated by the playing and singing of an ex-convict Negro from Louisiana." This marked Huddie Ledbetter's (Leadbelly) first notice in an Archive report. (It is unlikely that JEMFQ readers are unfamiliar with his story or his records.) In 1936 Lomax listed his first field recordings in San Antonio of the sacred Mexican ceremonial play, "Los Pastores." He commented on the physical difficulty of recording timid and suspicious singers moving about in a play

BULLETIN

The Friends of Music in the Library of Congress

RECORD SUPPLEMENT No. 1

1941

RECORD I. MOUNTAIN BALLADS

THE traditional ballad of our southern mountains was, until fairly recently, sung without accompaniment. The two sides of this record illustrate how mountain ballad airs have been adapted to two accompanying instruments, the banjo and guitar. The guitar accompaniment of *The Lady of Carlisle* is modern; the antiquity of its theme is revealed in the following account.

A. THE LADY OF CARLISLE *

"I have heard the story told, of the court of olden times, of one of the ladies of the court, who was mistress of the late M. de Lorge (François de Mont-

* The body of this note is derived from "*The Glove and the Lions* in Kentucky Folk Song" by H. G. Shearin, p. 113-4; and "The Ballad of *The Den of Lions*" by G. L. Kittredge, *Modern Language Notes*, vol. xxvi, p. 167-9.

- PEAS IN THE POT. Sung by Laura Alexander and Mattie Fitzgerald, with clapping. Eatonville, Fla., Alan Lomax, Zora Neale Hurston and Mary Elizabeth Barnicle, 1935. 407 A1
- PEAS IN THE POT. Sung by Naomi McKinney and Julia Romer, with clapping. New Right, Oak Island, Bahamas, Alan Lomax and Mary Elizabeth Barnicle, 1935. 407 A2
- PEAS PUDDIN' HOT. Sung by Myrtle and George Pinnelle. Murrells Inlet, S. C., John A. Lomax, 1927. 904 B3
- PEDDLER, THE. Sung by Andrew E. (Mary Ann) Callougher. St. James, Beaver Island, Mich., Alan Lomax, 1938. 2272 B1
- PEDDLER, THE. Sung by Jim Heard with fiddle. Harlan, Ky., Alan and Elizabeth Lomax, 1937. 1374 B
- PEEKY-BOO. Played by Robert Ricker on banjo. Washington, D. C., Alan Lomax and Jerome Vlesner, 1940. 3904 B2
- PEEP, SQUIRREL. Sung by Celina Lewis. Livingston, Ala., John A. and Ruby T. Lomax, 1939. 2699 B2
- PEEP, SQUIRREL. Sung by Harriet McClintock. Near Sumterville, Ala., John A. and Ruby T. Lomax, 1940. 4025 B5
- PEEP, SQUIRREL. Sung by Hettie Godfrey. Livingston, Ala., John A. and Ruby T. Lomax, 1940. 4018 B1
- PEEP, SQUIRREL. Sung by Richard Anderson. Livingston, Ala., John A. and Ruby T. Lomax, 1940. 4047 B3
- PEEPING AT SUSAN. Sung by Cant family. Austin, Tex., John A. Lomax, 1936. 645 B3
- PLENLESS, THE. Sung by Gus Schaffer. Ontonagon, Mich., Alan Lomax, 1938. 2412 B1
- PLEMBERGE. Sung by Mrs. Alice Williams. Ashland, Ky., John A. Lomax, 1937. 1012 A2
- PENITENTIARY BLUES. Sung by Beatrice Tisdell and Mattie May Thomas. State penitentiary, Parchman, Miss., Herbert Halpert, 1939. 3082 B2, 3083 A1
- PENITENTIARY BLUES. Sung by Rudolf Thompson. State penitentiary, Argonia, Ia., John A. Lomax, 1933. 1354 A3-10 in.
- PERRY'S VICTORY. Played by Mrs. Ben Scott on fiddle and Myrtle B. Wilkinson on banjo. Turlock, Calif., Sidney Robertson, 1939. 4227 B3
- PERRY'S VICTORY. Sung by Capt. Pearl R. Nye. Akron, Ohio, John A. Lomax, 1937. 1002 A1
- PERSIAN CAT, THE. Sung by Elaine Stubbelfield with guitar. Washington, D. C., Alan Lomax, 1928. 1633 A2 & B1
- PERSIAN'S GREW, THE. Sung by J. W. Green. St. James, Beaver Island, Mich., Alan Lomax, 1939. 2279 B
- PETE DEAN AND MCCOIG. Sung by Edith and Katherine Collins. Luttrell, Tenn., Herbert Halpert, 1939. 2927 B2
- PETER EXEMPLEY. Sung by James Rattery. Walpole, N. H., Alan Lomax and Helen Hartness Flanders, 1939. 3749 A
- PETER GRAY. Sung by Dr. Frank A. Milton. Washington, D. C., Alan Lomax, 1939. 2505 A
- PETRONELLA. Played by L. O. Weeks on fiddle. Springfield, Vt., Alan Lomax and Helen Hartness Flanders, 1929. 3691 B2



ALAN LOMAX

Authority on American Folk-Lore . . . Archivist to the
Library of Congress . . . Commentator and Artist on
"Columbia's School of the Air"



ALAN LOMAX

brings you the folk songs of America

FOR the last seven years Alan Lomax has been listening to the folk songs of a young nation. Instead of a notebook he carries a recording machine and in his travels he has captured the voices of the American people. Together with his apparatus he has visited the penitentiaries of the South; he has journeyed over the rough mountain roads of Eastern Kentucky, explored New England farms and Michigan lumber camps, recorded voodoo ceremonies, listened to songs on the sponge docks of Nassau. All of these records have been added to the splendid collection that was started at the Library of Congress by his famous father . . . between the two they have gathered something like 10,000 songs.

His interest in the music that is indigenous to America goes back further than twenty-five year old Alan Lomax can remember. Before he was born, John A. Lomax, his father, had already had published his book of famous "Cowboy Songs" and had lectured and gathered folk-songs throughout the country. Being brought up in an environment such as this, he could not resist its fascination.

Fresh from the study of philosophy at the University of Texas in 1933, he joined his father on a tour of Southern prisons. Since then he has had time for little else but folk music. His activities have included collaboration in three books with his father, "American Ballads and Folk Songs," "Negro Folk Songs as Sung by Lead Belly," "Our Singing Country." He has lectured at Universities and Union Halls and has edited an album of folk records. Last year he won great acclaim for his programs on "Columbia's School of the Air" . . . the first serious program of folk music ever attempted on radio. He wrote, conducted and sang on the series. One of these has won the award for the best educational program in the field of music for last year. For three years he has managed, single-handed, the Archive of American Folk Music in the Library of Congress.

His approach to music is social. He is interested first in the people and then in their problems. From their songs he gathers material that he considers "a part of human life." Folk music is created through struggle . . . the struggle for freedom, the struggle for opportunity, the struggle for food. It is in sections of the country where strife and hardship are an everyday feature that Lomax goes to find his tunes. He has heard and recorded the life stories of housewives, jazz musicians, Negro convicts, lake sailors, mountain midwives and many other strange and original people whose lives are the stuff of which folk music is made . . . and it is a great folk music . . . as great as that of China or Russia.

He has heard the stories, he has learned the songs. With his records and his guitar he brings his listeners closer to America, the real America . . . close to the singing country that he believes America to be.

HIS BRILLIANT LECTURES AND RECITALS INCLUDE:

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Railroad Songs & Ballads

Edited by Archie Green



Reissued by the Library of Congress under a special grant from the Carnegie Corporation of New York
Library of Congress, Music Division Recording Laboratory, Washington, D.C., 1968

AFS L61

performed out of doors and after dark.

By 1937 the cooperative effect of New Deal agencies on the Archive was marked by thanks to fellow collectors. For example, Miss Sidney Robertson of the Resettlement Administration deposited tunes collected from Emma Dusenbury near Mena, Arkansas, and in Texas Harold Preece of the Federal Writers Project led Lomax to a host of notable singers. In a sense the Archive had grown beyond its creative staff when it could share its mission not only with university professors but also with staff members of sister agencies. Ending his 1937 remarks John Lomax cheerfully noted, "for the first time, the recent Congress made a small specific appropriation for the annual support of the Archive."

It is impossible to condense the Alan Lomax years at the Library of Congress into a tiny capsule. If anything, we need to have his formal reports amplified by interviews with his peers and by oral histories from some of the tradition bearers he encountered. Here, I shall focus on one problem Alan solved with great success. For its first decade the Archive could obtain and store field recordings (aluminum, celluloid, glass, acetate, paper) but could not readily duplicate or disseminate them through the nation. My personal formulation for this problem is the "preservation/presentation dilemma." As difficult as it was to obtain funds for field trips, it seemed an almost insuperable task to reproduce and market field recordings. Hence, it was frustrating for the Lomaxes to lag behind the commercial music industry.

Both in 1934 and 1935 John Lomax had concluded his comments with an explicit statement of need: "To put on permanent records the music of American folk songs as sung in their native environments by untrained singers; and to make these musical records available to students of music and folklore." During 1938 Alan Lomax reported the cutting of duplicate discs "for singers and collectors who have cooperated with the Archive." This modest start was soon complemented by a new presentational approach, radio. From the 1939 Report (page 220) I quote at length:

A great many more requests for duplicate records have come in than could be handled because of lack of equipment and of staff. Three notable exceptions can be noted, however. The British Broadcasting Company requested help from the Librarian of Congress in the preparation of three thirteen-week programs on American music broadcast over its nation-wide government hook-up. John A. Lomax chose the records, furnished the commentary, and songs or fragments of songs were dubbed off Library originals for the records finally used on the programs. In the same way through the National Broadcasting Company a set of dubbings was made for the French Broadcasting Company to be used in a governmental program on discovering

America, prepared by the distinguished French radio commentator, M. Berger. Finally, the Columbia Broadcasting Company has asked the Archive's collaboration in preparing and presenting a twenty-four week program on American folk-music for The American School of the Air for 1939-1940. This program is now in progress under the direction of the assistant in charge of the Archive.

Two details supplement the report above: The actual construction of the phono-duplication service in the Music Division of the Library of Congress (June 1939) again came from outside funds, the Carnegie Corporation. The Columbia Broadcasting System's American School of the Air occupied much of Alan Lomaxes' time between October, 1939-April, 1940 (26 broadcasts). Alan wrote and narrated the scripts and did most of the singing. Data on this series are held in the CBS library, New York. Hopefully, a student will undertake a treatment of this important step during the new oral era in acquainting a large public with indigenous American culture.

During 1941 Alan Lomax listed a great variety of achievements (some of which I note). The first public event held under the Archive's auspices was a lecture by William Fenton on "Music in Iroquois Religion and Society." Dr. Fenton of the Smithsonian Institution had previously recorded Indian music in western New York and Ontario, Canada. Now his Archive lecture was itself recorded. A continent removed from the Iroquois Nation, Charles Todd and Robert Sonkin were recording "Grapes of Wrath" material in the Farm Security Administration and Civilian Conservation Corps migrant labor camps of California. In Washington the Recording Laboratory of the Library of Congress itself "contributed" 36 sixteen-inch acetate transcriptions of the Columbia School of the Air programs for 1939-40 and 1940-41. And, finally, the Archive's first pressed discs offered for general sale were on the market in 1941. Alan Lomax selected Anglo-American ballads ("Pretty Polly," "The Lady of Carlisle") and Afro-American work songs ("Mule Driving Holler," "It Makes a Long-time Man Feel Bad") for release in a two-disc (ten-inch) album. He also edited an attractive brochure (the cover of which is reproduced in exact size here) for insertion into the album, which was released by The Friends of Music in the Library of Congress. The set was sold directly on the premises and by mail order.

During 1942 the Archive issued 1500 copies of a three-part mimeographed Checklist of Recorded Songs in the English Language in the Archive of American Folk-Song (paper bound). The page size of the original publication was 8 1/2" x 11"; a sample page is reproduced here in reduced format. Charles Seeger, then with

the Work Projects Administration, was editor; much of the actual stencil cutting was undertaken by National Youth Administration workers. (The initials WPA and NYA should connote a special flavor to Depression veterans.) This Checklist, in turn, enormously enhanced public awareness of Archive treasures.

Also, in 1942 the Archive launched under its own name a series of records in albums for public sale. Most of the albums were organized thematically or geographically. During the 1950s these 78 rpm discs were transferred to twenty-two LPs and all are currently available along with forty-four subsequent LPs. The original (1941) Friends of Music album noted above was included in the Library of Congress' first album (both 78 rpm and LP). Hence, we can still hear and read something of Alan Lomaxes early work at the Archive, not only as a field collector but as an editor of sound-recording anthologies. Generally, the early Archive albums and brochures were not illustrated. However, in recent years LP jacket covers and insert albums have used excellent pictorial and typographical material. One LP jacket (L 61) is reproduced here to mark the Archive's "new look."

I shall terminate this overview with a few names and dates to set the facts which I have selected in an historical frame. In October, 1942, Alan Lomax left the Archive to go to the Office of War Information, and was replaced by folklorist Benjamin Botkin. Previously, in 1939, Herbert Putnam had retired after 40 years as Librarian of Congress and President Roosevelt appointed poet and playwright Archibald MacLeish to the position. Putnam had made a great contribution

to American folk culture by bringing Robert W. Gordon to Washington to create an Archive. MacLeish--liberal, pluralistic, democratic--continued Putnam's support to the Archive as a unit consistent with the poet's large view of our national library as a "city of the mind."

Readers of JEMFQ may wish to pursue the Archive story beyond the Alan Lomax years. An ideal way is to visit Washington and talk to the present head, Joseph Hickerson. A bibliography of articles about the Archive is available on request. A secondary approach is to study the annual reports of the Librarian of Congress as well as to read the Quarterly Journal of the Library of Congress. This periodical contains reports of new Archive acquisitions in each January issue.

The three Archive items shown in this feature in no way represent the massive contributions to American life of Robert W. Gordon, and John and Alan Lomax. Fortunately, in 1941 the Columbia Lecture Bureau, a subsidiary of the broadcasting and record company, prepared two double-sided announcements on Alan Lomax (one of which is reproduced here in exact size). Technically, this advertising flyer was prepared outside the Archive and did not reflect official Library of Congress prose or position. Yet, it caught admirably the full flavor and dynamism of the "Lomax" Archive of American Folk-Song in its greatest years.

Archie Green
Washington, D. C.

○ ○ ○

A PRELIMINARY VERNON DALHART DISCOGRAPHY. PART XVI: AEOLIAN RECORDINGS

As in the preceding issue of JEMFQ, the installment in our Vernon Dalhart discography given here continues with the small labels for which he recorded in the years prior to his turning to hillbilly music as his mainstay. The Aeolian Company of New York City, manufacturers also of piano rolls, began issuing phonograph records on the Vocalion label in 1915. The 10-inch, 78 rpm Aeolian Vocalion discs are readily identified in junk stores and second-hand record shops by their reddish-brown wax. In 1924 the company was acquired by the Brunswick-Balke-Collender Company, and though the Vocalion label was continued, the reddish-brown wax was not. Dalhart's recordings on the Brunswick Vocalion label were included in Part III of this Discography (JEMFQ #22 [Summer 1971]). Here we list the very few issues on the earlier Aeolian Vocalion label, all dating from ca. 1922. Our listing, compiled by E. S. Turner, lacks details on master numbers, so only titles and release numbers are provided. Any further details from readers will, as always, be welcome.

Lazy Song	Vocalion 14342
Lindy Lou	Vocalion 14342
Can't Yo' Hear Me Callin' Caroline	Vocalion 14368
Rock Me In My Swanee Cradle	Vocalion 14390
Little Coon's Prayer	Vocalion 14399

THE ROY LANHAM STORY

By Ken Griffis

[Editor's note: The following story is based on the author's book, *Hear My Song: The Story of the Sons of the Pioneers*, published by the JEMF as Special Series, No. 5]

The youngest of nine children, Roy Howard Lanham was born in Corbin, Kentucky, 16 January 1923, to John Thomas and Pearlee Brooks Lanham. Brother Arvil gave Roy his first guitar, and as a youngster, Roy took an interest in music, joining the church singing and playing the guitar without urging. His first serious involvement was performing in local events, which provided exposure but no money. A neighbor, Roland Johnson, played with a group called the Corbin Ramblers. [Note: Both Johnson and Walker's Corbin Ramblers have been the subjects of articles in *JEMFQ*: see #27, p 133, and #35, p 92.] Listening to this group, and, of course, the Grand Ol' Opry, was all the stimulation needed for Roy to consider a career in music. Roy recalls listening to a favorite artist, Robert Lund, and sending in a box top of Strike-a-Light matches for the music to the "Talking Blues." Roy still enjoys doing that song today. When he was twelve, Roy and his cousin, Jim Brooks, entered a contest sponsored by John Lair and the Renfro Valley Barn Dance, held in Mt. Vernon, Kentucky. Adopting the hopeful name of the Harmony Boys, they both played guitar and sang, finishing second to Lily Mae Ledford who was invited to join Lair on his Chicago program. The fellows settled for a wrist watch.

In 1939, while Roy was attending Felts High School, a musical group, Grandpappy and His Gang, came through Corbin. The group consisted of Grandpappy Archie Campbell, Doug Dalton on mandolin, Gene McGee on guitar, Charlie Pickle on bass, and a young tap dancer, Pete Hines. After their performance, Roy informed Archie he would like to join his group. Archie said, "Let's hear you." His performance was good enough that Archie, obtaining permission of Roy's parents, took him along. When Grandpappy and His Gang weren't on the road, they had a program on radio KNOX in Knoxville, Tennessee, the Mid-day Merry-Go-Roundup. Roy made his initial appearance on the program on 13 October 1939. One of the most popular groups at the station was the Stringdusters, consisting of Kenneth Burns, Homer Haines, Atchy Burns,

and Charlie Haggerman. Their stringband was more pop-jazz than country. As Burns and Haines began hamming up more of their numbers, they left the group to form a duet, calling themselves Homer and Jethro. Roy's development was aided by watching and listening to some of the fine string men around the area. Guitarists who influenced Roy's style were Harry C. Adams, then performing with Uncle Henry's Kentucky Mountaineers, and George Barnes, who played the first electric guitar Roy heard.

After several months at WNOX, Archie moved his show to Chattanooga, Tennessee and radio station WDOD. Roy, Doug Dalton, and Bynum Geouge put together a group, the Fidgety Four. How can a trio be called four? They solved that problem by adding a fourth member, a young fellow who came by radio WDOD to compliment them but told them they would sound better with a bass. They agreed and Red Wooten became the fidgety fourth. Roy played rhythm guitar, Doug the mandolin, Bynum was on take-off guitar, and Red the bass. Largely influenced by the Stringdusters, the group took on a pop sound.

In early 1940, Gene Austin, one of the giants of popular music, came through Chattanooga with a large entourage and the Fidgety Four wrangled an appearance on his show. Austin invited them to join his aggregation, offering them \$25.00 a week. Archie was reluctant to release them, but felt it was in their best interests to go. A little-known guitarist, Chet Atkins, was hired as Roy's replacement. Austin recommended a change of name for the group and suggested the Whippoorwills, taken from the first line of his hit song, "My Blue Heaven." Roy recalls they toured Virginia and North Carolina for about three months. The advance man would go in a week or so ahead of the troupe, locate a vacant lot, make hotel reservations, and ballyhoo the show. Their advance man was Tom Parker, later to be called Colonel Tom Parker. Preceding the break up of the tour, an amusing incident took place. They had just left a small town in Virginia and a check paid to cover their expenses was less than sufficient. When the show opened in Portsmouth, Virginia, a marshall attached the gate receipts. The seasoned performers

took the fastest route out of town, but the naive Whippoorwills remained. An attachment was placed on their instruments, but the Whippoorwills pointed out that a bus belonging to Austin was still in town and a judge agreed to transfer the attachment to it. As quickly as the group could pick up a few dimes and quarters from an impromptu performance on the street corner, they caught the next bus back to Chattanooga and again went to work for Archie.

The group was surprised to receive a call from Gene Austin in mid-1940, asking them to join him for a swing of the night club circuit. He offered them \$55.00 a week, and as a measure of protection they joined the musicians union. This association included a swing through the midwest ending in Miami, Florida. Roy and the group were with Gene at the start of World War II. They never regretted the time spent with Austin, finding him a most enjoyable individual to work for. When the Whippoorwills disbanded, Roy made his way to Atlanta, Georgia and became associated with a trio, the Shades of Blue, which was appearing on radio station WGST. He later appeared with the Le Fevre Trio on station WAGA, and it was here that Roy met and married Marianne Le Glise. In December, 1943, Roy and Marianne moved to Cincinnati, Ohio where Roy renewed acquaintance with his old friend, Hank Penny. Roy had met Hank in Atlanta, Georgia at radio station WSB, where Hank was appearing with his Radio Cowboys. Hank had assembled an impressive group on WLW: Sheldon Bennett, Boudalow Bryant, Noel Boggs, Louie Dumont, and Carl Stuart. The station was searching for a replacement for Doris Day, who was leaving to join the Les Brown band, and Hank arranged an audition for Marianne. Roy picked up a bass fiddle to help with the instrumental back-up, and while Marianne was, and is, a fine performer in her own right, she was not accepted. However, Roy was placed on staff as a utility performer playing guitar, bass, and joining in with a vocal effort when required.

Most of the activity at WLW centered around the Top of the Morning program with its wealth of talent, including Hank Penny and the Plantation Boys, the Boone County Buckaneers, Pa and Ma McCormick, Curley Fox and Texas Ruby, and the Brown's Ferry Four. Undoubtedly the finest act at WLW was the Brown's Ferry Four, consisting of Merle Travis, Grãndpa Jones, and the Delmore Brothers, Alton and Rabon. When Alton was called into the service, Roy was hired as his replacement. When Merle Travis left for Hollywood a short while later, the group was called Roy Lanham and the Brown's Ferry Four, composed of Rabon Delmore, the Turner brothers, Red and Lige, and Irene Martin. Another fine singing talent at WLW was Rome Johnson, heading up the Trail Blazers. Rome, while under contract to Fred Rose, recorded the big hit of "Waltz of the Wind."

Taking leave of WLW in early 1947, Roy joined Doug Dalton, Gene Monbeck, and Dusty Rhodes in reorganizing the Whippoorwills. They opened in Dayton, Ohio, with the group spending hours each day rehearsing to develop the most professional sounds possible. Their styling, again, was pop, with some Dixieland and novelty thrown in. They added a girl vocalist, Juanita Vastine, who was given the name Sweet Georgia Brown. Most of 1947 and 1948 were spent working the midwest night-club circuit. Deciding greener pastures awaited them in Hollywood, the Whippoorwills headed west with a stop-over in Springfield, Missouri to see a couple of old friends, Zed Tennis and Slim Wilson. The brief stop-over was to last for a year. Then, receiving an offer to do a transcription series with Smiley Burnette, they proceeded on to Hollywood. Nearly three hundred of these transcriptions were made between 1950 and 1953, with guests Rex Allen, Eddie Kirk, Johnny Bond, Eddie Dean, Tex Williams, and the Sons of the Pioneers making appearances. This was Roy's first meeting with the Pioneers, although he was familiar with their music. Roy was introduced to Roy Rogers in 1951 while visiting his old friend Shug Fisher. Rogers invited him to join a tour which included an audition in Battle Creek, Michigan for Post Cereals. Lanham also provided the guitar work on Dale Evans' RCA recording of "Happy Trails."

From 1950 to 1956, in addition to his association with the Whippoorwills, a good amount of Roy's time was spent free-lancing. He recorded with Jim Reeves, Bonnie Guitar, Johnny Horton, the Browns, Wade Ray, and cut transcriptions with Faber Robinson. The final break-up of the Whippoorwills took place in 1956, the group leaving a reputation of considerable dimension. Roy then joined the CBS show, The Red Rowe Get Together, in Los Angeles. Roy recalls an amusing incident that took place. One afternoon outside the studio, he was approached by a fellow who introduced himself as Stuff Smith and asked directions to the Bob Crosby rehearsal. Roy informed him he was at the wrong location and after a short conversation, Stuff, an outstanding exponent of the electrified fiddle, was pleased to learn Joe Venuti was guest starring on the Red Rowe show that day. Since Joe and Stuff were old friends, he said he would drop in and say hello to Venuti. The get together produced an impromptu jam session and Stuff completely forgot his Bob Crosby appointment.

Bonnie Guitar contacted Roy in 1959, asking him to provide guitar background for a tape she had made of a Seattle trio called the Fleetwoods. As he listened to the tape, Roy was surprised to find that the only background for the song, "Come Softly to Me," was the shaking of car keys for rhythm. Roy liked the tape, and worked in rhythm guitar and a fill-in with

his guitar tuned to a bass sound. The recording became a million record seller. Roy and Sy Zentner, on trombone, also provided background for the Fleetwoods' recording of "Mr. Blue," and it was another million seller. As time permitted, Roy played on numerous recordings for name entertainers and recorded several albums of his own, including The Most Exciting Guitar, (Dolton, BST 8009) and The Fabulous Roy Lanham, (Sims, Sims 105).

Although busy, Roy was delighted when Pat Brady asked if he would be interested in joining the Sons of the Pioneers. Roy sincerely regretted the loss of their great guitarist, Karl

Farr, which had brought about the opportunity, as he had long been an admirer of Karl. He joined the Pioneers in September, 1961, and they were fortunate to find such a fine performer. His guitar work on "Bonaparte's Retreat" is a good example. Unquestionably he has made a marked contribution to the Pioneer sound.

It is always a pleasure to talk with Roy, who has a fine sense of humor. With the departure of Brady, he has, to a lesser degree, provided comedy for the group. When not appearing with the Pioneers, Roy does free-lance recording work, and he and Marianne appear at various clubs around the Los Angeles area.



THE SONS OF THE PIONEERS (1974): Top, left-right--Dale Warren, Roy Lanham; Bottom, left-right--Lloyd Perryman, Rusty Richards

A PRELIMINARY ROY LANHAM DISCOGRAPHY

The following is a listing of all titles recorded by Roy Lanham under his own name that are presently known. His many other recordings with the Sons of the Pioneers are included in the discography in Ken Griffis' *Hear My Song: The Story of the Celebrated Sons of the Pioneers* [see announcement on p. 137 of this issue of the *Quarterly*]. Recording dates and master numbers are not available at this time; further details will be welcome.

Dolton BST 8009: *The Most Exciting Guitar*

Lost Weekend
Where or When
Body and Soul
Song of India
A Smooth One
These Foolish Things

Steel Guitar Rag
Lover Come Back to Me
As Time Goes By
Wildwood Flower
Kerry Dance
Old Joe Clark

Sims SIMS 105: *The Fabulous Roy Lanham*

Your Heart Darlin'
Holiday for Strings
Roy's Blues
Tuxedo Junction
We'll Be Together Again
Brazil

In the Mood
Under the Double Eagle
Brown's Ferry Blues
Carnival in Paris
One Love
Can't We Be Friends

London 16059: Trouble, Trouble (with Doug Dalton and the Tennessee Jay Birds)
Sticks and Stones (with the Tennessee Jay Birds)



EARL JOHNSON---PROFESSIONAL MUSICIAN

By Donald Lee Nelson

[Note: The author wishes to thank Mrs. Earl Johnson of Lawrenceville, Georgia for her co-operation in the preparation of this article.]

Perhaps nowhere was the tragic aftermath of the Civil War more fully experienced during the quarter-century following Appomattox than in the state of Georgia. Inexhaustable volumes have been compiled that deal with virtually every facet of that portion of the Southern panorama. Yet, out of this dismal setting emerged many of the South's leading musicians, most of them from the northwestern part of the state.

Into that environment and era were born to Gwinnett County farmers William and Mary (Davis) Johnson six children. Two did not survive infancy but the remaining four, Albert, Robert Earl, Ester (son) and Alma, grew to adulthood determined to remain on their beloved native soil.

Named for a signer of the Declaration Of Independence, the axe-head shaped Gwinnett County is just south of the Chattahoochee River, and its county seat, Lawrenceville, reposes sedately within a half-hour's drive of Atlanta.

Robert Earl, the second son, who came into the world on 24 August 1886, was to grow from a family and neighborhood musician in the mould of his contemporaries into a lifelong professional performer. His father, William, was a renowned old-time fiddler whose infectious playing style permeated the boy. During the hours his father spent working in the fields young Earl would take the elder Johnson's violin from its resting place and doggedly try to extract "Old Hen Cackled" or "Soldier's Joy" from its often uncooperative strings. Finally he achieved a consistency of sound which pleased him, and he demonstrated his skill to a father who was totally unaware of his son's constant practice. From that time on, all of the Johnson children received strong parental encouragement for their musical efforts.

It was not long before his two brothers joined Earl in the formation of the Johnson Brothers Band. Albert, the eldest, picked the banjo, Ester played guitar, and Earl, of course, was the fiddler. By 1902, his sixteenth year, Earl felt ready to purchase his own instrument. He selected a violin modeled after the Stradivarius and used it for many years until it was completely "played out."

At this time music was still an avocation with the Johnsons, and Earl struck out, in his father's wake, to become a farmer. About 1907 he married for the first time. He and his bride continued to reside in the Gwinnett County area.

Not satisfied with being a good rural musician, Earl took a correspondence course from Chicago. As he would complete an assignment he would take it to a music teacher in Atlanta for correction and evaluation. Although he would be generally regarded as a country performer during his entire lifetime, Earl Johnson was to become as adroit with popular and classical pieces as he was at "Mississippi Sawyer."

The Johnson Brothers continued to be highly respected as a musical group in the Atlanta area until tragedy struck. Albert and Ester died within six months of each other during 1923. It was a bitter blow to Earl, who had been very close to both.

During the twenties the influx of recorded music made Atlanta a mecca for musicians from the eastern parts of Kentucky and Tennessee, western North Carolina, South Carolina, and Alabama, as well as north Georgia. The city's success as a pre-Nashville Nashville was due, in great measure, to Fiddlin' John Carson. The famed fiddler-showman had practically christened the record industry in the south in 1923, and was a successful and prolific recording artist. Carson, who was acquainted with Earl Johnson, persuaded him to record with his band, called the Virginia Reelers. This probably opened up a wider audience to Johnson's fiddling, as his earliest recordings, on the Paramount label, were quite poorly distributed.

The employment of Johnson in the capacity of second fiddler was a wise move. Whether or not it was fully Carson's idea remains unknown --perhaps it was the brainchild of Okeh A & R man Polk Brockman---but the fiery, skillful notes supplied by the Lawrenceville musician were in contrast to the rough-hewn, earthy tones of Fiddlin' John. To what measure the musical style differences between the two were caused by age (Carson was eighteen years Earl's senior) rather than by conditions of instruction cannot be adequately charted, and it is a curiously parallel relationship to the Gid Tanner-Clayton McMichen situation of the same period.

Earl was far too proficient to remain in the second spot for any length of time, and formed a group he called the Dixie Entertainers. Although the personnel were not always the same, most, if not all recordings were made with Lee "Red" Henderson, a freckle-faced guitarist from Blairsville, and Emmet Bankston of Atlanta on banjo. Byrd Moore, a guitarist and barber from Norton, Virginia, who was living in Atlanta at the time, and J. T. Wright, a left-handed fiddler from Marietta, were often in the group. Fate Norris, the famed banjoist with the Skillet Lickers sometimes played at engagements as a replacement for Bankston, who was in ill health.

As a professional musician, Earl stood in good stead with recording officials who trekked to Atlanta. His group was well-rehearsed and had their "time down" so that wasteful run-throughs were eliminated. The Dixie Entertainers were never "practiced out," however, and always gave a vibrant and vivid performance. Most of their recorded items were of the hillbilly variety for various reasons. Perhaps foremost was the fact that the rural audiences where the great majority of the records were sold, were very fond of old-time tunes, and had a natural aversion to the trends popular music was taking. The necessity of a composer credit and royalty on any original composition may have predisposed record company executives to favor public domain material.

One of Earl Johnson's favorite pieces, however, was a relatively current song, "Little Grave In Georgia." It was an impassioned ballad about little Mary Phagan, a young Atlanta girl who had been murdered in 1915. Earl had lived for a time in Marietta, the town where the child was buried, and felt a particular closeness with the song, although he seldom discussed the slaying or any related incidents. Several songs of the event ballad variety had been recorded about this ugly crime, most of which were gruesome and sensational, but sadly lacking in both propriety and musical content. In "Little Grave In Georgia" Earl's vocal permitted the words and music to elicit the proper reaction from the listener without resorting to a plethora of emotions.

Sorrow came to Earl Johnson again in early 1928 when his wife Mamie died in Atlanta. Late that year he met and married Miss Lula Bell Rogers, and the two moved to Blairsville, near the junction of the Georgia-North Carolina-Tennessee borders. Sometime prior to their meeting, Miss Rogers, in company with her niece, had attended one of the Atlanta Fiddler's Conventions staged by Professor Smart. The niece had been favorably impressed with Gid Tanner, but Miss Rogers felt Earl was the better musician.

After his first fiddle was "worn out" Earl was presented with a custom-made one by two fans, the Johnson Brothers (no relation) who were instrument makers from Sand Mountain, Alabama. The brothers were so impressed with the Gwinnett County musician's prowess that they felt he was worthy of their best effort.

That Wouldn't Happen Again for Months and Months.

Susan is my cousin—
That is the gospel truth—
There are three more in the family
Rebecca, Jane and Ruth.
I'll tell you a story that happened
With that William Rider—
He took that poor girl out one night
And treated her to apple cider.

Chorus—
But that wouldn't happen 'again
For months and months and months
But that wouldn't happen again
For months and months and months

Now Susan went to Sunday School,
With that Rider man
And when the preacher began to preach
She shoe-flied with her fan
And when they passed the plate around,
She would not give her mite
For she had lost her hearing
From a girl of Nipette Bite.

Chorus--

Now Susan went to supper—
And she was proud she went
She ate fried steak and butter
For Bill didn't have a cent,
Oh! you William Rider
How he did load her—
And just drink like a mule—
And died with hydra-pho-ber

Chorus:—

An Irishman went out to turn
An elephant around,
The elephant took his snout
And slapped old fatty down
The Irishman said to the elephant
"You great big ugly brute—
If I knew which end your head was
I would jab you on the snout.

Chorus—

I had a dream the other night—
I dreamed that I was dead—
And I went up to the Pearly Gates;
And to Saint Peter said—
"I am just here from....."
He says, "I will declare:
Just walk in, you are the first
That's ever come from there!"
Chorus—

—Played and Sung By—

EARL JOHNSON

—FIDDLER—

ATLANTA, GA.

The above broadside and the photographs on pp. 171 and 174 are reproduced from originals in the possession of Mrs. Earl Johnson, and are displayed here through her kindness.

Although the Dixie Entertainers performed consistently for the Okeh Company, in late 1929 they were recorded by RCA Victor on one of its field trips to Atlanta. At this session they placed six sides on wax, all of which were issued--- unfortunately in rare and poorly marketed series. This was their only contact with that company, and the reason they did not work for them again is lost to time.

For some years the recording industry flourished in the north Georgia area, but as the ramifications of the stock market crash filtered down to sharply curtail the American "pleasure purchases," the record industry, especially the portable studio variety, suffered a meteoric decline. A few performers, those with a visible sales "track record" warranted the expense of being sent to New York to record. The Okeh Company itself, however, was hard hit, and soon expired.

The Johnson group (who also sometimes called themselves the Clodhoppers) journeyed throughout the southern and eastern coastal states during the next few years. Even though times were lean, the group continued to amass a quorum of admirers which enabled them to survive.

During the mid-thirties death again took someone close to Earl. Emmet Bankston, apparently despondent over poor health, took his own life. The Atlanta banjoist had been a life-long bachelor and was very close to the Johnson family.

Earl continued to perform, still travelling when necessary, and appearing at Fiddler's Conventions throughout the southeast. He taught his two sons, Roger and Robert, to play both banjo and guitar, and when possible he carried them with him on tours. He was one of the very few rural musicians to continue effectively in his chosen profession all during the Depression, pre- and post-war periods, and after. His edge on success was primarily due to his ability to relate to his audience---to play what they wanted to hear. He kept up with new trends in music, knew the current hits as well as the popular standards, and maintained a strong liason with both. He was an all-around performer and showman whose programs had something for everyone. He never updated the old tunes, knowing audiences preferred them done in a standard manner, and he did the current numbers just as they had been written.

Earl had always been a popular figure at the Stone Mountain Fiddler's Convention, and, even in his seventy- eighth year, he attended the gathering. On Saturday night, 22 May, 1965 he and his sons performed for a large gathering there. Early the following Monday he suffered a heart attack, and passed away in Lawrenceville one week later, on 31 May.



Left to right: Emmett Bankston, Earl Johnson, Byrd Moore

EARL JOHNSON DISCOGRAPHY

The personnel on all Earl Johnson recording sessions is subject to considerable uncertainty. Known to be present at the Paramount session are Arthur Tanner (banjo, guitar?), Lee "Red" Henderson (guitar?) and Webb Phillips. Phillips is credited on the label of Svt 3516 and may be the caller. Some of the sides have two fiddles, and the identity of the second fiddler (Johnson is presumably fiddler on all sides) is not known. The Okeh sessions probably had varying personnel. Byrd Moore is known to have been at the first two sessions and probably played guitar on some sides. Some of the sides from the Oct 1927 sessions also have a guitar player that sounds like Moore. In any case, there seems to have been two different guitarists on different sides. Two fiddlers were present at the 1928 sessions, but the identity of the second fiddler is not known. No banjo is distinctly audible on the 1930 sides. Johnson is lead singer on all sides except the two on which Byrd Moore took the lead. A high falsetto tenor is present on sides from the first three sessions, but not later. A photograph of Johnson's band in an Okeh catalog shows four musicians: Johnson (fiddle), Bankston (banjo), and two guitarists, one of whom looks like Byrd Moore. Thus, there is no clue to the second fiddler, but the second guitarist may have been Henderson. (Henderson may also have played banjo: he joins Johnson in the dialog/duet "Arkansas Traveller," and was accompanied by banjo on his single Okeh solo recording--"An Automobile Trip Through Alabama.") There is also a puzzle with regard to the RCA Victor recordings. Company files cite Johnson, Henderson, and Bankston as the three band members; however, a photograph of the band in a Victor catalog shows Johnson, Bankston, and Moore. Furthermore, the guitarist on "I Lost My Girl" does not sound like the guitarist on the other Victor sides, but does sound like Moore. The personnel identified below are therefore to be considered as rather speculative at this time; opinions of readers on these questions will be welcome.

The discography was compiled from information in the JEMF files, supplemented by additions from Guthrie T. Meade, Gene Earle, David Freeman, Bob Pinson, and Donald Lee Nelson.

The format is as usual: first column lists master and issued take number; second column gives title and instrumentation; third column gives label credits, according to the abbreviations given below; and fourth column gives release numbers, with label names abbreviated as given below. A supplementary table with release dates for the Okeh and Victor sides is also provided.

ARTIST ABBREVIATIONS

AT = Arthur Tanner
 DSB = Dixie String Band
 EJ = Earl Johnson
 EJC = Earl Johnson's Clodhoppers
 EJDE = Earl Johnson's Dixie Entertainers
 EJ&DE = Earl Johnson & his Dixie Entertainers
 LH = Lee Henderson
 WP = Webb Phillips

LABEL ABBREVIATIONS

Cty = County (LP)
 Her = Herwin
 Hst = Historical (LP)
 OK = Okeh
 OT = Old Timey (LP)
 Pmt = Paramount
 PrlE = Parlophone (England)
 Pur = Puritan
 Svt = Silvertone
 Vi = RCA Victor

Betw. May and Aug 1925, New York. New York Recording Laboratories.

Earl Johnson, violin; Arthur Tanner, vocal, -1; banjo, -2; Lee Henderson, guitar (?); unidentified second violin, -3; Webb Phillips, calls (?), -4.

2161-1	Atlanta Special		DSB	Pmt 33164
2162-1	Chickens Don't Roost Too High For Me	-2,3,4	DSBaccWP	Pmt 33160, Pur 9160, Svt 3516*
2167-1	Soldier's Joy	-2,3	DSB	Pmt 33163, Svt 3516
2170-1	Show Me the Way to Go Home**	-2,3	DSB	Pmt 33166
2171-1	Birmingham Rag		DSB	Pmt 33164
2172-1	Whoa, Mule, Whoa	-1,2,3	ATaccDSB	Pmt 33166
2174-	Merry Widow Waltz		EJ&LH	Pmt 33161
2175-1	When I Was Single My Pockets Would Jingle	-1	AT	Pmt 33163, Her 75538, Svt 3515
2176-1	The Lightning Express Train	-1	AT	Pmt 33160, Pur 9160

(Paramount session continued)

2177-	Little Old Log Cabin In the Lane	-1	***	AT	Pmt 33161
2179-1	The Knoxville Girl	-1		AT	Pmt 33162, Pur 9162, Svt 3515, Her 75538
2180-1	The Burglar Man	-1		AT	Pmt 33159, Svt 3514, Her 75539
2181-1	Devilish Mary	-1		AT	Pmt 33159, Svt 3514, Her 75539
?	Leather Breeches				Pmt 33162, Pur 9162

NOTES: * Mx 2162 is titled Leather Breeches on Svt 3516.

** This tune is usually known as I Don't Love Nobody.

*** Label indicates banjo & guitar accompaniment; record not available for audition.

Intervening master numbers have not been traced, and probably represent additional recordings by these artists.

21 Feb 1927, Atlanta. Okeh Phonograph Corp.

Earl Johnson & His Dixie Entertainers. Johnson, vocal, -1, and violin; Emmett Bankston, banjo; Lee Henderson or Byrd Moore, guitar; Moore, vocal lead, -2; falsetto tenor, -3; third voice on chorus, -4. Bankston probably sings tenor.

80-460-	Hand Me Down My Walking Cane				Unissued
80-461-B	Ain't Nobody's Business	-1,3,4		EJ&DE	OK 45092, Pr1E R3859
80-462-B	Dixie	-1,3		EJ&DE	OK 45129
80-463-A	Hen Cackle	-3		EJ&DE	OK 45123, Cty 503
80-464-	Bully of the Town	-2			Unissued
80-465-B	I'm Satisfied	-1,3		EJ&DE	OK 45129
80-466-A	Three Nights Experience	-1,3		EJ&DE	OK 45092, Pr1E R3859
80-467-B	Johnson's Old Grey Mule	-1 (spoken intro by EJ)		EJ&DE	OK 45123

23 March 1927, Atlanta, Okeh Phonograph Corp.

As above.

80-625-A	Boil Dem Cabbage Down			EJ&DE	OK 45112
80-626-C	John Henry Blues	-1,3 (bjo?)		EJ&DE	OK 45101
80-659-A	I Don't Love Nobody	-2,3,4		EJ&DE	OK 45101
80-660-A	Shortenin' Bread			EJ&DE	OK 45112

7 Oct 1927, Atlanta, Okeh Phonograph Corp.

As above, except all label releases credited as Earl Johnson and His Clodhoppers, as shown.

81-705-B	I Get My Whiskey From Rockingham	-1,3		EJ&C	OK 45183, Cty 507
81-706-B	Red Hot Breakdown	-1		EJ&C	OK 45209, Hst HLP 8003
81-707-B	I've Got a Woman On Sourwood Mountain	-1,3,4		EJ&C	OK 45171
81-708-A	All Night Long	-1,3		EJ&C	OK 45383, OT 101
81-709-A	Old Gray Mare Kicking Out of the Wilderness			EJ&C	OK 45183
81-710-A	They Don't Roost Too High For Me (story by EJ)			EJ&C	OK 45183, Pr1E R3869
81-711-A	Mississippi Jubilee			EJ&C	OK 45228, Pr1E R3869
81-712-B	Leather Breeches	-1		EJ&C	OK 45209, Hst HLP 8003

11 Oct 1927, Atlanta, Okeh Phonograph Corp.

As above. Spoken dialog on 81-747.

81-743-	Poor Little Joe			EJ&C	OK 45406
81-744-B	The Little Grave in Georgia	-1,3		EJ&C	OK 45194
81-745-A	In the Shadow Of the Pines	-1		EJ&C	OK 45194
81-746-A	Johnnie Get Your Gun	-1		EJ&C	OK 45171
81-747-B	Earl Johnson's Arkansaw Traveler (dialog)			EJ&C	OK 45156, Cty 514
81-748-A	Twinkle Little Star			EJ&C	OK 45156

NOTE: See Fiddlin' John Carson discography in this issue of JEMFO for additional recordings by Johnson on 10-11 Oct 1927.

Okeh Old-Time Tunes



EARL JOHNSON AND HIS DIXIE ENTERTAINERS



*Above, right: Earl Johnson, Albert Johnson (bjo), Ester Johnson (gtr), before 1923
Below, left to right: Earl Johnson, Gid Tanner, J. T. Wright, late 1950s*



2 Aug 1928, Atlanta. Okeh Phonograph Corp.

Earl Johnson & his Clodhoppers: probably Johnson, violin, laughing, -1, singing, -2; Henderson, guitar; Bankston, banjo; unidentified second violin, -3. Banjo scarcely audible.

402036	Weeping Willow		Unissued
402037-C	Nigger On the Woodpile	-1,3	EJ&C OK 45269
402038-C	Nigger in the Cotton Patch		EJ&C OK 45383

9 Aug 1928, Atlanta. Okeh Phonograph Corp.

As above, except banjo clearly audible.

402112-A	Alabama Girl, Ain't You Comin' Out Tonight?	-1,3	EJ&C OK 45300
402113-	Laughin' Rufus		EJ&C OK 45406
402114-A	G Rag	-1,3	EJ&C OK 45300
402115-A	Wire Grass Drag	-3	EJ&C OK 45269

22 Nov 1929, Atlanta. RCA Victor.

Earl Johnson's Dixie Entertainers: Johnson, violin, vocal, -1; Bankston, banjo; Henderson, guitar (or Byrd Moore, guitar?).

56560-2	Rocky Palace		EJDE Vi V-40304
56561-2	Green Mountain--Polka*		EJDE Vi V-40304
56562-2	Fiddlin' Rufus **		EJDE Vi V-40212
56563-2	Mississippi Sawyer		EJDE Vi V-40212
56564-1	He's A Beaut	-1	EJDE Vi 23638
56565-1	I Lost My Girl	-1	EJDE Vi 23638

Notes: * This is Flop Eared Mule

** This is Whistling Rufus

3 Dec 1930, Atlanta. Okeh Phonograph Corp.

Earl Johnson & His Dixie Entertainers: probably Johnson, vocal, violin; Bankston, banjo (?); Bill Henson, guitar, and second vocal, -1; Mrs. Earl Johnson, vocal -2.

404614-A	When the Roses Bloom Again For the Bootlegger	-1	EJ&DE OK 45545
404615-	Buy a Half Pint and Stay In the Wagon Yard		EJ&DE OK 45528
404616-	Take Me Back To My Old Mountain Home		EJ&DE OK 45528
404617-B	There's No Place Like Home		EJ&DE OK 45545
404618-B	Bringing In the Sheaves	-2	EJ&DE OK 45512
404619-A	I Know That My Redeemer Liveth	-2	EJ&DE OK 45512

29 Oct 1931, Atlanta. Columbia Phonograph Corp.

As above.

405044-1	Close Your Bright Eyes	EJ&DE OK 45559
405045-1	Way Down in Georgia	EJ&DE OK 45559

RELEASE DATES

<i>OKEH</i>				
	45183	5 Feb 1928	45512	10 Apr 1931
45092	5 Apr 1927	45194	15 Mar 1928	45528 10 Jun 1931
45101	(Special)	45209	5 May 1928	45545 25 Oct 1931
45112	25 Jun 1927	45223	15 Jun 1928	45559 25 Jan 1932
45123	5 Aug 1927	45269	25 Nov 1928	
45129	5 Sept 1927	45300	25 Feb 1929	<i>VICTOR</i>
45156	10 Nov 1927	45383	15 Nov 1929	40212 Mar 1930
45171	25 Dec 1927	45406	10 Feb 1930	40304 Feb 1931
				23638 26 Feb 1932

BILL WARD--PROFILE OF A RADIO MAN

By Ken Griffis

[Since June of 1972, Bill Ward has been General Manager of radio station KLAC, the most influential country music station in Southern California. For many years, he has been a close friend of the JEMF, and has, since 1971, served as an Advisor to the JEMF. In December 1974, largely as a result of Bill's efforts, KLAC sponsored a successful benefit concert for the JEMF at the Palomino Club in North Hollywood (a full report will appear in the next issue of JEMFQ). Because of Bill's work with several radio stations in the last two decades, it was felt that he might have some interesting comments to offer on the role of radio in country music; to that end, Ken Griffis interviewed him in December 1974. This feature includes a brief biographical sketch followed by a question and answer session conducted by Griffis.]

Bill Ward was raised in the farming center of Italy, Texas. Italy wasn't a large metropolis; as a matter of fact, when Bill left town the population fell below a thousand. His earliest exposure to music was from his mother, who played the mandolin, and his grandfather, who was a fiddler. At an early age, when other youngsters were imagining themselves to be policemen, cowboys or doctors, Bill was always a radio announcer. When he was around six years of age, his grandfather, John Meadows, assembled a record player. This was a long-awaited event that had been planned with care. The cabinet was handmade from a tree that had been reserved for this purpose. Young Bill immediately took over the player, placing a stack of records on the machine and hosting an imaginary radio show. From that time on, nothing replaced radio in Bill's dreams of the future.

Around 1955, when Bill was fifteen, he heard of a new radio station being built in Waxahachie, Texas. He promptly made a call on the owner, Richard Tuck, with an insistent request that he be allowed to join the staff. Perhaps "staff" is not the proper word since everyone at the little 500-watt KBEC station had to double as announcer, engineer, janitor, etc. When asked if he had an engineer's license, Bill said that he had never heard of such a thing. It was then suggested that Bill sell time on the station to his friends in Italy, and if he were successful he could host a program between 8:00 and 9:00 a.m. on Saturdays. Bill was a successful salesman and brought the first money into the station--\$1.50 for a 30 second spot, \$2.50 for one minute. The salary he received for his air time was equally impressive--\$1.00 per day. His warmest recollection of his time with KBEC was the late night taping of black church groups that would crowd into the small station, paying in advance for the opportunity to be heard over the air on Sunday morning.

Shortly after graduating from high school in Italy in June 1957, Bill was offered an announcing job at radio station KTRN in Wichita Falls, Texas. He was there only a few months since the station needed an all-around personality who could do the news as well as announce, and newscasting was never Bill's strong suit. There was some reward in returning to Italy, however; he was nearer his girlfriend, Tippiie Johnston.

A bit of good news awaited him upon his return to Italy. WRR, a top forty station in Dallas, was trying to reach him with a job offer. In October 1957, he joined WRR as the all-night man with a starting salary of \$300.00 a month. He attended Arlington State College to improve his knowledge of radio and TV and to take courses in diction.

The hope of making enough money to get married brought Bill to WAKY in Louisville, Kentucky in October 1959. Again, he had the all-night show before being moved to the day shift. In February 1960, he decided to get married since he was spending most of his pay on phone calls to Tippiie. When the manager of WAKY moved to WPRO in Providence, Rhode Island, Bill joined him. His year in Providence was most enjoyable, but, when offered a respectable increase in pay, Bill joined the staff of WPLO in Atlanta, Georgia in January 1962. He was there a year when he was made program director.

In October of 1964, when it appeared things would not work out, Bill accepted an offer to work for KBOX in Dallas, first as announcer and then program director. KBOX was not doing too well, its signal being overshadowed by a more powerful local station. In late 1966, Bill recommended they consider going strictly country.

Not too many stations were all country at that time, the first was perhaps around 1964. The all-country suggestion met with mild support, but eventually an agreement was reached that this was the direction they should go, with the actual change-over made in January 1967.

Unexpectedly in April 1967, Bill received a call from George Cameron, owner of KBLA, a rock station in Burbank, California, asking if he would consider taking over as program director, converting the station to country. Bill was flown to Palm Springs to discuss the move, and although Bill felt the range of the station's signal was too limited to be a financial success, he joined in April 1967, at twice the salary he had been making. With personnel selected, the station changed their call letters from KBLA to KBBQ and became full

country in June 1967. Under Bill's direction, they made substantial progress toward financial solvency before running into a policy disagreement and he was released in January 1970, only to be brought back a few months later as general manager.

Feeling the future of KBBQ to be uncertain at best, Bill was most receptive when offered the post of operations director for KLAC, a top station in Los Angeles that had gone country in September 1970. Bill joined KLAC in August 1971 and became general manager and vice president of the Metro-Media station in June 1972. Apparently the country format, under Bill's direction, has been successful with the station moving from 23rd to as high as second or third place in the market.

INTERVIEW

What is the role of a radio station in promoting records and artists? To entertain; promoting artists only within the bounds of good business. Our market is highly competitive and we feel there is money to be made by entertaining the listening audience.

Should a station feel an obligation to assist a new artist--even those without a hit record to play? Not the station. Possibly the DJs can, as long as there is no payola involved.

Do you feel any pressure from the record companies to promote their records? Is payola dead? I'm not sure there was ever much payola in country music; at least I never have been aware of it. Sure, the companies plug their records and artists but I've never felt pressure myself. We pay approximately 3% of our gross revenue to BMI and ASCAP.

Do you sense that there is a boycott against bluegrass music? We play very little of it. It's not that we're opposed to it as a form of music, we just feel few of our listeners like that particular music.

How do you know no one wants to hear bluegrass? It's not requested. We feature some--when a single by Bill Monroe is released, it gets played.

Have you felt a radical change in country music over the past ten years? I've been involved directly in country music for only the past seven or eight years. They had strings then and they have strings now. Certainly there has been an evolution toward a 1950 rock sound coming out of Nashville the past few years.

Was Nashville instrumental in directing country music down that road? I believe so. Of course, the record companies themselves had a hand in it.

How did artists such as Anne Murray, Olivia Newton-John, and Charlie Rich get to be tops on the country music charts? As the man said, "they ain't country!" It's my personal feeling that this was brought about by record company promotions. And too, some of the country music DJs are former rock jocks and they like this sound.

But these people were actually selected by the fans as top country artists, weren't they? Maybe yes, maybe no. Again, I feel the record companies have been instrumental in pushing them out front.

Can a record company actually influence such a vote? They can swing blocks of votes. If they swing enough, their artist can win.

Has this actually happened? I've heard it has, although I have no proof.

Do you feel the repetitive playing of the same top songs is the best format for a radio station to follow? Yes. In this manner you play the most requested, or I should say the songs that most fans wish to hear. You have a constantly changing audience and this allows all of them to hear these songs. It goes back to the top forty concept.

Some people might not agree that these are the songs that most of the fans wish to hear. Is that possible? Possibly.

Is it possible to get a song on the chart that is not a top song? It can happen.

Can you explain how this might come about? It is possible, I suppose, to get certain records featured on the reporting stations.

What is a reporting station? Billboard Magazine, which I consider to be a highly ethical publication, surveys some fifty-five stations across the country and from this sampling the top songs are charted.



Art Satherley (center) presents Bill Ward with the Satherley Annual Award for supporting the JEMF, as Ken Griffis (right) looks on--March 1971.

Am I to assume that a "hit" can be manufactured? There is such a thing as a "Turn-table" hit. But this doesn't happen too often and does not reduce the importance of the survey. But, yes, you can get a hit that is not reflected in record sales.

Do you feel this is ethical? I can only answer for KLAC. We don't receive pressure from the record companies and we don't depend exclusively on Billboard. We also receive direction from the Gavin Report and to a degree on phone requests.* We even go so far as to call local record shops to see what is selling. We try not to feature a record until we feel it is legitimately a hit.

Then you feel all your featured songs are hits? Generally, yes. We do, at times, feature some recordings by local artists that may not be national hits. We at KLAC feel we have a certain responsibility to our local artists as it is somewhat difficult for them to get a nationwide hit. This same local responsibility extends to local events and organizations--such as the John Edwards Memorial Foundation, for instance.

What is your reaction to A.C.E. [Association of Country Entertainers]? You mean the new country music entertainers association? Well, I'm not surprised that it happened. It's understandable that the entertainers involved would be unhappy over CMA's -- and I might add some record companies' -- trend toward recognizing non-country performers and some of their music, as the "best" in country music. I have felt the same way for a long time and I support the stance that the performers have taken.**

Do you feel most country music DJs today have a feel for and honest appreciation of country music? Possibly not. I feel our fellows do, more or less.

For the record, what does "more or less mean?" I'm not sure I want to go on record; few general managers would. But since you asked, here goes. Larry Scott is a true country music fan and possibly the most knowledgeable in the business. Dick Haynes likes country music, but I would not call him a total fan. Dick has a respect for country music but because of his background, he would be just as comfortable playing any format. Harry Newman again is not a dyed-in-the-wool country music fan. He likes the music and is one of the best DJs in the business. Art Nelson, like Harry may not be an avid fan, but he does a great job, respects the music and plays it straight. Jay Lawrence is such a professional and has been bowled over by his success in country

music. At the start, since Jay hasn't been long in country music, he possibly didn't appreciate it. But over the past couple of years, I feel he has come to appreciate it and it shows. Chuck Sullivan is a true country music fan and I feel that it is reflected in the job he does for us.

Why not use C-W disc jockeys rather than bringing in Rock jocks? There aren't that many around. The present DJs are as good as can be found.

Do your DJs have much freedom to play some of the music that they personally like? Only to the degree that they can select from the hundreds of albums and singles in the studio. They can play any of them, but only the music director, or program director, can place the records in the studio. That's our protection against payola.

Do you feel your station gives the people a well balanced format? I can only tell you our policy. We feature so many of the current hits per hour. There is leeway for our fellows to select some "oldies" and some of the super stars like Merle Haggard. I'm sure not every one likes what we play, but we do make a sincere effort to balance the format. In a given day you'll hear Merle and Charlie Pride, Johnny Cash and Donna Fargo, but you'll also hear Bob Wills, Tex Williams, Johnny Bond and the Sons of the Pioneers.

What do you see as the future trend in country music? Is it going the direction of Anne Murray, Olivia Newton-John, Charlie Rich and Danny Davis? I really don't know. All my time in radio has been spent reflecting the tastes in music rather than dictating it. I feel this is what a radio station should do. I would hazard a guess that it will gradually go in the direction of country rock. That's about what we have now. It is possible, I guess, for the course to make a sharp shift to the music of the past. I wouldn't be unhappy if it did, but I feel it is going to drift more to the rock sound.

What you're saying is that the music of the older country music fan, such as myself, is a thing of the past? Apparently. I'm sure the fans of Jimmie Rodgers felt the same when that "far-out" Bob Wills appeared, too.

* The Gavin Report is a weekly publication produced by Bill and Janet Gavin of San Francisco, reviewing new recordings and tabulating reports from observers at radio stations across the country on what new releases are receiving air-play. Its summaries are divided into three categories: C-W, Top 40, and middle-of-the-road, or easy listening. Several hundred radio stations subscribe to the newsletter, basing some of their decisions on what to play on its recommendations.

** A.C.E. was formed by a group of Nashville-based musicians, lead by George Morgan, after the CMA's country music awards last October. At issue is the selection of what many of the more established performers regard as "non-country" artists for receiving awards.

BOOK REVIEWS

SOUTHERN EXPOSURE, "America's Best Music..." Volume II, Number 1, Chapel Hill, 1974, 112 pp., \$2.00.

The cover shows an old time banjo, intricately inlaid, being held by a tattooed arm on which is a flag and the letters "U.S.A." Translated in terms of the periodical Southern Exposure, the initials should read "south." Throughout this issue, good graphics hold together interviews, sociological studies, interviews, and impressions of country and folk music.

Sue Thrasher's lead article "Country Music: Hillbilly to Hank Wilson" is illuminating and frustrating at the same time. She too has been overwhelmed by the "new" Nashville of Kristopherson, Tom T. Hall, and David Coe. But she has solidly based her research on a number of interviews with some usually un interviewed people such as Stoney Cooper:

Now, there was a woman singer by the name of Cousin Emmy, terrific showman. Done well enough singing, and could pick a banjo like Stringbean. Well, Decca tried her, and she did a terrific job on "Ruby, Are You Mad At Your Man." But they couldn't sell it. I never could understand why they wouldn't sell women singers in the country field, but they just didn't do it. Now there were very few when Wilma and I started recording: I think I can say there probably wasn't over five girl singers."

Here are two important problems of modern country music: women and economics. Certainly, with the rise to influence of Tammy Wynette, Tanya Tucker, and Lynn Anderson, the world of country is not a strictly masculine area. But the problem of what sells is still a most important consideration in all of country music. Thrasher quotes Harlan Howard about songwriting:

I'll tell you something. I pride myself on being a professional. Commercial--beautiful word. Commercial. It means you want people to buy your product. You know, I've had some great debates with people in Nashville who don't like the word commercial, but I've always considered they are kinda selfish. They want to keep their gifts to themselves. I want to share mine with people. I want to write songs that they want to hear and they want to buy.

Besides the interviews with Howard, Thrasher also has a slick set of interviews with Tom Hall and Loretta Lynn, which are not too illuminating. All in all, she does give a very concise picture of the ambiguities that surround the worlds of country music, and her special outlook--a woman's --is certainly refreshing and long over-needed.

By strong contrast, Bernice Regan has written a very impressionistic piece called "The Lady Street Singer," which is about a blind woman street singer from Washington, D. C., Flora Molton. The article concentrates less on music and more on the disadvantaged black. If nothing else, the picture for the article shows Flora Molton both fretting and picking the guitar with gloves on!

Of historical importance, Frances Tamburro's "The Factory Girl Song," traces the Lowell factory girl songs and gives the background of the conditions that produced the songs. The paper was originally delivered at the 1973 American Folklore Society meeting and loses none of its importance in print. Again, because of her female viewpoint, the article takes on a special meaning in the light of other labor related protest song studies. Meaning no disrespect, I find her footnotes a joy.

"Piedmont Country Blues" covers some familiar ground about the Carolina blues of Gary Davis, Brownie McGee, and Blind Boy Fuller. Bill Phillips takes a rather unusual approach because of his background as a social worker, and he has scouted out the old welfare records of some of our greatest blues and gospel artists. He has also included a brief section about the neighborhood of Durham that produced many of the artists as well as a glimpse of Brownie and

Sonny returning to Chapel Hill and the Piedmont.

Cecelia Conway and Tommy Thompson contribute an article on Dink Roberts and his family. Roberts is one of the few old time black banjo pickers remaining in the Piedmont. There is a lack of any sort of critical judgement about Robert's ability or skill as a player, just a few excerpts from interviews. In direct opposition, Bill Finger's "Bascom Lamar Lunsford: The Limits of a Folk Hero" is a very precise article that weaves in and out of the late collector-performer's life and times and intertwines the section with a very succinct study of Madison and the adjoining counties that produced the music of Lunsford. Finger slightly changes his focus in the study from that of the frail, old banjo picker to the larger issues admirable work that more critics should take; that is, there is no real isolation, but a series of inter-related events that produces both America and its music.

That latest of all Southern folk music is not neglected, for Steve Cummings writes about Wet Willie, the Allmonds, and the Marshall Tucker Blues Band, all good ole boys who have shaken the rock world and will continue for a while. Cummings also points out the Atlanta "Renaissance," wherein Al Kooper leads the way back to the roots. The intricate scenes of a Chapel Hill rock performance seems a bit much like Rolling Stone or a rock movie, but the essentials are here.

The secondary subtitle, following the subtitle of the periodical is "and more..." JEMFO readers are likely to be disappointed by the "more," but it shows as Archie Green has pointed out that the new radicalism is slightly confused in its acceptance of such things as country music and its rejection at the same time of many other social values of both the new and old south.

In short, Southern Exposure is greater in its whole than the sum of its parts and reflects a very healthy interest in the regional music of the south, past and present.

William Henry Koon
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Poor Pearl, Poor Girl! The Murdered-Girl Stereotype in Ballad and Newspaper. By Anne B. Cohen. (Austin: University of Texas Press, 1973.) Publications of the American Folklore Society, Memoir Series, Vol. 58. Pp. 131, appendix, bibliography, illustrations; \$6.00.

Pearl Bryan was a small town girl from Greencastle, Indiana. She was murdered in 1896 in Cincinnati, a blooming metropolis which exemplified all the evils of sophisticated, urban America of that era. The fact that she was pregnant, perhaps as the result of an affair with Will Wood in Greencastle, instead of Scott Jackson as commonly believed, did not change the popular image of the event. To the press, and to ballad composers alike, it was a clear-cut case of an innocent, country girl beguiled by two city slicker medical students, Scott Jackson and Alonzo Walling. Newspapers called the criminal act "the murder of the century." The stage was set for sensational news reporting and ballad composition. Both media were influenced by the same stereotypes of rural vs. urban living, and by the same set of literary and oral formulae. Both came under the same influences in commenting on the event, and both were wrong perhaps as often as they were right. The chief thrust of the study then is "to show that the ballads based on the Pearl Bryan case are examples of formulaic composition" (p. 4).

Anne B. Cohen demonstrates a real knack at researching the relevant factors attendant upon the ballad of "Pearl Bryan," which is perhaps the most popular American murder ballad. She analyzed all the accounts of the famous murder printed in ten midwestern newspapers. Her analysis of the ballad was based on 150 variant texts gathered from archival sources and early disc recordings. Careful scrutiny of the ballad texts revealed that there were at least six different "Pearl Bryan" ballads in popular circulation, instead of the four originally identified by Malcolm G. Laws, Jr. in his classification of Native American Balladry.

It could be persuasively contended that only 150 variants of such a popular ballad are inadequate for a valid study, especially a study suitable for publication in a book. I feel, however, that additional texts would not have altered her findings. This is a significant study of this ballad complex, though perhaps not definitive. This book deserves to be read by all persons interested in the interplay of folk and popular culture at the time in history when mass technology was pulling rural America into the mainstream of American life and thought. If there is a weakness in Ms. Cohen's study, it is her failure to adequately develop the points she mentions in connection with urban and rural stereotypes and attitudes which may appear in many other songs and ballads of that day. Hopefully, this most intriguing problem will command the attention of folklorists for years to come.

Lynwood Montell
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BIBLIOGRAPHIC NOTES

The Journal of Country Music, IV:4 (Winter 1973) is devoted entirely to "The Blue Sky Boys on Radio, 1939-1940: A Newly Discovered Log of Their Daily Program, Kept by Ruth Walker," by Douglas B. Green (pp 108-158). Ms. Walker was a listener in Greensboro, Ga., who kept a journal of the Blue Sky Boys' daily morning programs over station WGST, Atlanta and WPTF, Raleigh, No. Carolina.

Grassound is a new periodical devoted to bluegrass and old time music. In 1:1 (Apr 1974) are articles about Ronnie Reno (pp 3-5), the Doug Green Band (p 6), The Jones Brothers and The Log Cabin Boys (p 8), Wheatridge (p 9), Blue Denim (p 10), and Buffalo Gals (p 12). 1:2 (Jun 1974) includes "Blue Sky Boys," by Ed Davis (pp 5-9), and brief articles on Charlie Monroe (p 15) and the Dominion Bluegrass Boys (p 17). 1:3 (May 1974) includes an article on Lester Flatt, by Ed Davis (pp 5-7), and Part 2 of Davis' article on the Blue Sky Boys (pp 22-26). 1:4 (Sept 1974) is devoted to a long article, "The State of Blue Grass," by Ed Davis, a discussion of bluegrass music today, with quotes from numerous people professionally involved in the music. (Yearly subscription rate is \$7.00; write 120 Old Piney Forest Rd., Danville, Va. 24541).

Pickin' 1:6 (July 1974) features an interview with The Osborne Brothers by editor Doug Tuchman made in New York in April 1974 (pp 4-10), and various regular features. 1:7 (Aug 1974) includes an interview with Vic Jordan by David Robinson (pp 5-9). In 1:8 (Sept 1974) Doug Tuchman interviews Jimmie Martin (pp 5-10) and Charles Wolfe discusses the Tenn. Valley Old Time Fiddlers Association in "The TVOTFA: Bring It Back Home" (pp 12-17). Featured in 1:9 (Oct 1974) are "Sam and Kirk McGee," by Charles Wolfe (pp 4-11), and "Banjo Playing," by Steve Arkin (pp 12-17), a discussion of recent developments in bluegrass banjo style. 1:10 (Nov 1974) concludes Charles Wolfe's two-part series on Sam and Kirk McGee (pp 4-10) and has "A Brief History of the Hawaiian Steel Guitar and Dobro," by Robert Gear (pp 12-15).

Bluegrass Unlimited 9:2 (Aug 1974) includes "Hylo Brown: The Bluegrass Balladeer," a biographic sketch by Ivan Tribe (pp 10-13); and "The Bluegrass Tarheels," an account of a Carolina bluegrass band, by Don Steil and Ed Lydinger (pp 28-31). In 9:3 (Sept 1974) is "Molly O'Day & Lynn Davis: A Strong Influence on Bluegrass Music," by John Morris and Ivan Tribe (pp 10-15). 9:4 (Oct 1974) includes "Lester Flatt," by Don Rhodes (pp 6-9), and "The Falls City Ramblers," by Hustlin' Dan (pp 21-22). In 9:5 (Nov 1974) are "Don't Wait for Them to Buy--Sell It: John Duffey and His Music," by Jack Tottle (pp 8-13); and "Billy Edwards: Sideman Supreme," by Ivan M. Tribe (pp 21-22).

Muleskinner News 5:6 (June 1974) contains "High Tone Fiddler," an interview with old timey fiddler/classical violinist C. W. Taylor, by Charles Brumley (pp 8, 9, 17); and "Doc Watson" "Just One of Us," a biography by Joe Wilson (pp 10-14). In 5:7 (July 1974) is "The Country Gazette: Keep On Pushing," an account of a contemporary California bluegrass band, by Jack Tottle (pp 6-11, 16). 5:9 (Sept 1974) includes an interview with Gordon Terry, by Tex Logan (pp 8-10, 14). 5:10 (Oct 1974) features an article on "The Dobro Guitar," by Tut Taylor (pp 14-17), a reprint of an article originally published in Country News and Views.

Record Research #129/130 (Oct-Nov 1974) has "The Songs From Tex Ritter's Films," by D. Toborg (pp 8-11).

Hillandale News, #76 (Dec 1973), the Journal of the City of London Phonograph & Gramophone Society, included Part 1 of a biography entitled "Ted and May Hopkins--Pioneer Welsh Recording Stars," by O. W. Waite (pp 138-139). Part 2 appeared in #77 (Feb-Apr 1974) (pp 172-174). The Hopkinses were the artists on the recording mentioned in a Talking Machine World note reprinted in JEMFO #29, p 32. (Courtesy of John Cowley)

Blues Unlimited #108 (June/July 1974) includes "Uncle Art's Logbook Blues," a biographical sketch of Arthur Satherley and discussion of some of the inconsistencies between his logbooks, the Dixon and Godrich discography, and performers' recollections, by Bruce Bastin and John Cowley (pp 12-17).

Blues World, edited since 1965 by Bob Groom, is ceasing publication. Some of its features will be continued in Blues-Link.

"Contemporary Popular Music: Directions for Further Research," by Peter Hesbacher, in Popular Music & Society 2:4 (Summer 1973), 297-210, discusses a framework for a scholarly, interdisciplinary study of popular music and its role in contemporary society. 3:2 (1974) includes "Just Before Rock: Pop Music 1950-1953 Reconsidered," by Hugh Mooney (pp 65-108); an Interview with Waylon Jennings, by R. Serge Denisoff (pp 118-137); and a Waylon Jennings Discography, by John Smith (pp 109-117). In 3:3 (1974) is "'Pretty Boy Floyd,' An Aberrant Outlaw Ballad," by Jim Leary (pp 215-226). The author discusses Woody Guthrie's composition about an Oklahoma badman of the depression years, noting how it differs from the usual pattern of traditional American outlaw balladry, speculating on models for Guthrie's piece, and pointing out the influences of the song on contemporary rock songs. The same issue includes "Bibliography of Bob Dylan: Articles and Books, By and About; Albums and Singles Published; and Unreleased Recordings," by Don Price (pp 227-241).

"Country Gold From Poor Valley," by Hal Bruno, in Rolling Stone (9 May 1974), is a biography of the Carter Family, from the original trio of the 1920s to the contemporary music of the children and grandchildren of Mother Maybelle; an LP discography is included (pp 55-57).

The Devil's Box Newsletter No. 27 (1 Dec 1974) includes "The 8th Annual TVOTFA Convention" by Terry Burcham (pp 3-7); "Curly Fox: Old Time and Novelty Fiddler Extraordinary" by Ivan M. Tribe, biography and discography (pp 8-20); "The Vance Family: A Pictorial Account" (pp 39-42); "Fiddlers Remember the Old Days," about a 'reunion' of Lowe Stokes and Bert Layne, both fiddlers with the Skillet Lickers in the 1920s (pp 43-45); and other features.

Nashville! (March 1974) includes an article by David Morton, "Every Day's Been Sunday" (pp 50-55) about Deford Bailey, the black harmonica player who was a favorite regular on Grand Ole Opry for sixteen years starting in 1925. Morton traces Bailey's introduction to WSM as well as the circumstances surrounding his termination. (Courtesy Charles K. Wolfe)

"The Songs of the Texas Rangers," by Marion Thede and Harold Preece, (pp 18-25, 60, 62) is the latest in these authors' continuing series, "The Story Behind the Song," in Real West 18:135 (Feb 1975).

"African Music in British and French America," by Dena J. Epstein, in The Music Quarterly 59:1 (Jan 1973), pp 61-91, surveys 17th, 18th, and early 19th century contemporary accounts of the music of African slaves in the New World. Discussions focus on instruments, dancing, and also singing, from ca. 1650, the earliest account, through the gradual Europeanization of some African elements. (Courtesy Judith McCulloh)

Old Song, Hymns, and Poems (Words Only) From Grandmother's Scrap Books, arranged by A. W. Fry (Wewoka, Oklahoma, n.d.), 44 pp. a paperbound collection of texts to 49 songs without attribution or commentary. The songs date from ante-bellum days to the early 1900s. (Available from the author, Box 379, Rte 2, Wewoka, Okla., 74884, for \$1.00)

PROCEEDINGS OF THE 1890 CONVENTION OF LOCAL PHONOGRAPH COMPANIES (Nashville: Country Music Foundation Press, 1974), xlix + 210 pp, paperbound, \$6.95. This reprint of an extremely rare publication is No. 1 in the CMF's Recording Technology Series, edited by Danny R. Hatcher, a new series to be devoted to the history of the recording industry. At this meeting held in Chicago, representatives of 32 subsidiary companies of the North American Phonograph Co. met to discuss the problems that faced the then infant phonograph industry. The proceedings were recorded on cylinder, transcribed verbatim, and published in a book, fewer than ten copies of which (of an initial printing of less than 100) are known to be extant today. The topics covered at the convention included technical matters, advertising, the resistance to acceptance of the phonograph and graphophone on the part of the public, sales, expenses, rentals, etc. An introduction by Raymond R. Wile and an excerpt from Oliver Read and Walter Welch's From Tin Foil to Stereo (Indianapolis: 1959) are included to help place the convention in historical and socio-economic perspective; nevertheless, the reader may want to read further in Read & Welch's book, or some other history of the phonograph, for more background material, as knowledge on a number of technical issues is assumed.

FOLKSONG--PLAINSONG: A STUDY IN MUSICAL ORIGINS, By G. B. Chambers (London: Merlin Press, 1972; distributed in the U.S. by Humanities Press, Inc.), 119 pp., \$9.00. A reprint, with a few additions, of the 1956 edition of a study of the relation between folksong and plainsong of the Church. Although the focus is on medieval Europe, the author does comment on findings in the U.S. of Cecil Sharp and George Pullen Jackson, and also music of the Shakers.

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